Fashion, Costume, *and* Culture

Clothing, Headwear, Body Decorations, and Footwear through the Ages

Fashion, Costume, and Culture: Clothing, Headwear, Body Decorations, and Footwear through the Ages

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Reader's Guide

Fashion, Costume, and Culture: Clothing, Headwear, Body Decorations, and Footwear through the Ages provides a broad overview of costume traditions of diverse cultures from prehistoric times to the present day. The five-volume set explores various items of human decoration and adornment, ranging from togas to turbans, necklaces to tennis shoes, and discusses why and how they were created, the people who made them, and their uses. More than just a description of what people wore and why, this set also describes how clothing, headwear, body decorations, and footwear reflect different cultural, religious, and societal beliefs.

Volume 1 covers the ancient world, including prehistoric man and the ancient cultures of Egypt, Mesopotamia, India, Greece, and Rome. Key issues covered in this volume include the early use of animal skins as garments, the introduction of fabric as the primary human body covering, and the development of distinct cultural traditions for draped and fitted garments.

Volume 2 looks at the transition from the ancient world to the Middle Ages, focusing on the Asian cultures of China and Japan, the Byzantine Empire, the nomadic and barbarian cultures of early Europe, and Europe in the formative Middle Ages. This volume also highlights several of the ancient cultures of North America, South and Central America, and Africa that were encountered by

Europeans during the Age of Exploration that began in the fifteenth century.

Volumes 3 through 5 offer chronological coverage of the development of costume and fashion in the West. Volume 3 features the costume traditions of the developing European nation-states in the fifteenth through the nineteenth centuries, and looks at the importance of the royal courts in introducing clothing styles and the shift from home-based garmentmaking to shop-based and then factory-based industry.

Volumes 4 and 5 cover the period of Western history since 1900. These volumes trace the rise of the fashion designer as the primary creator of new clothing styles, chart the impact of technology on costume traditions, and present the innovations made possible by the introduction of new synthetic, or man-made, materials. Perhaps most importantly, Volumes 4 and 5 discuss what is sometimes referred to as the democratization of fashion. At the beginning of the twentieth century, high quality, stylish clothes were designed by and made available to a privileged elite; by the middle to end of the century, well-made clothes were widely available in the West, and new styles came from creative and usually youth-oriented cultural groups as often as they did from designers.

Organization

Fashion, Costume, and Culture is organized into twenty-five chapters, focusing on specific cultural traditions or on a specific chronological period in history. Each of these chapters share the following components:

- A chapter introduction, which discusses the general historical framework for the chapter and highlights the major social and economic factors that relate to the development of costume traditions.
- Four sections that cover Clothing, Headwear, Body Decorations, and Footwear. Each of these sections opens with an overview that discusses general trends within the broader category, and nearly every section contains one or more essays on specific garments or trends that were important during the period.

Each chapter introduction and individual essay in *Fashion, Costume, and Culture* includes a For More Information section list-

ing sources—books, articles, and Web sites—containing additional information on fashion and the people and events it addresses. Some essays also contain *See also* references that direct the reader to other essays within the set that can offer more information on this or related items.

Bringing the text to life are more than 330 color or black-and-white photos and maps, while numerous sidebar boxes offer additional insight into the people, places, and happenings that influenced fashion throughout the years. Other features include tables of contents listing the contents of all five volumes, listing the entries by alphabetical order, and listing entries by category. Rounding out the set are a timeline of important events in fashion history, a words to know section defining terms used throughout the set, a bibliography of general fashion sources, including notable Web sites, and a comprehensive subject index, which provides easy access to the subjects discussed throughout *Fashion, Costume, and Culture.*

Acknowledgments

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We cannot help but mention the great debt we owe to the costume historians whose works we have consulted, and whose names appear again and again in the bibliographies of the essays. We sincerely hope that this collection pays tribute to and furthers their collective production of knowledge.

—Sara Pendergast and Tom Pendergast

Comments and Suggestions

We welcome your comments on *Fashion, Costume, and Culture* as well as your suggestions for topics to be featured in future editions. Please write to: Editor, *Fashion, Costume, and Culture,* U•X•L, 27500 Drake Road, Farmington Hills, Michigan, 48331-3535; call toll-free: 800-877-4253; fax to 248-414-5043; or send e-mail via http://www.gale.com.

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TIMELINE

c. 3100 B.C.E. Egyptians perfume their bodies by coating their skin in fragrant oils and ointments.

c. 3000 B.C.E. Men and women in the Middle East, Africa, and the Far East have wrapped turbans on their heads since ancient times, and the turban continues to be popular with both men and women in many modern cultures.

c. 2600 B.C.E. TO 900 C.E. Ancient Mayans, whose civilization flourishes in Belize and on the Yucatan Peninsula in Mexico, flatten the heads of the children of wealthy and powerful members of society. The children's heads are squeezed between two boards to elongate their skulls into a shape that looks very similar to an ear of corn.

c. 2500 B.C.E. Indians wear a wrapped style of trousers called a dhoti and a skirt-like lower body covering called a lungi.

c. 2500 B.C.E. Indian women begin to adorn themselves in the wrapped dress style called a sari.

c. 1500 B.C.E. Egyptian men adopt the tunic as an upper body covering when Egypt conquers Syria.

c. 27 B.C.E.–476 C.E. Roman soldiers, especially horsemen, adopt the trousers, or feminalia, of the nomadic tribes they encounter on the outskirts of the Roman Empire.

SIXTH AND FIFTH CENTURIES B.C.E. The doric chiton becomes one of the most popular garments for both men and women in ancient Greece.

FIFTH CENTURY B.C.E. The toga, a wrapped garment, is favored by Romans.

c. 476 ■ Upper-class men, and sometimes women, in the Byzantine Empire (476–1453 C.E.) wear a long, flowing robe-like overgarment called a dalmatica developed from the tunic.

c. 900 ■ Young Chinese girls tightly bind their feet to keep them small, a sign of beauty for a time in Chinese culture. The practice was outlawed in 1911.

c. 1100–1500 ■ The cote, a long robe worn by both men and women, and its descendant, the cotehardie, are among the most common garments of the late Middle Ages.

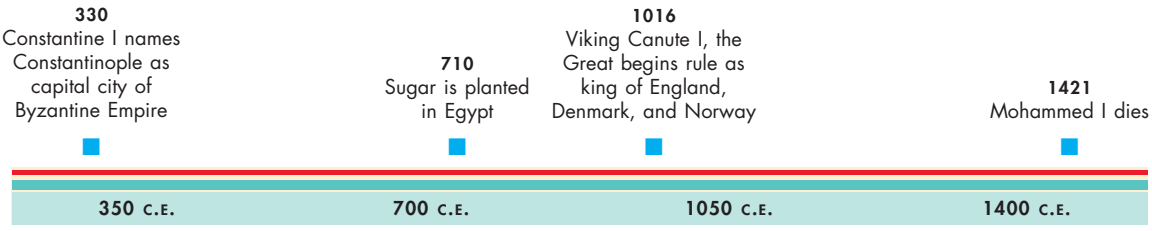
1392 ■ Kimonos are first worn in China as an undergarment. The word "kimono" later came to be used to describe the native dress of Japan in the nineteenth century.

MIDDLE AGES ■ Hose and breeches, which cover the legs individually, become more common garments for men.

FOURTEENTH CENTURY TO SIXTEENTH CENTURY ■ Cuts and openings in garments made from slashing and dagging decorate garments from upper body coverings to shoes.

1470 ■ The first farthingales, or hoops worn under a skirt to hold it out away from the body, are worn in Spain and are called vertugados. These farthingales become popular in France and England and are later known as the Spanish farthingale.

FIFTEENTH CENTURY AND SIXTEENTH CENTURY ■ The doublet—a slightly padded short overshirt, usually buttoned down the front, with or without sleeves—becomes an essential men's garment.



LATE FIFTEENTH THROUGH THE SIXTEENTH CENTURY The ruff, a wide pleated collar, often stiffened with starch or wire, is worn by wealthy men and women of the time.

SIXTEENTH CENTURY Worn underneath clothing, corsets squeeze and mold women's bodies into the correct shape to fit changing fashions of dress.

SIXTEENTH CENTURY People carry or wear small pieces of animal fur in hopes that biting fleas will be more attracted to the animal's skin than to their own.

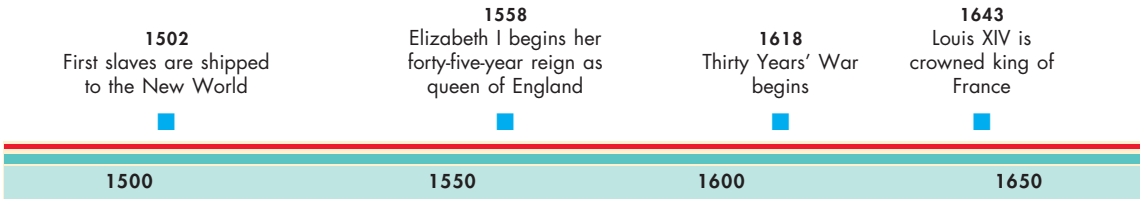
LATE MIDDLE AGES The beret, a soft, brimless wool hat, is the most popular men's hat during the late Middle Ages and into the fifteenth and sixteenth centuries, especially in France, Italy, and Spain.

1595 Europeans land on the Marquesas Islands in Oceania and discover native inhabitants covered in tattoos.

SEVENTEENTH CENTURY The Kuba people, living in the present-day nation of the Democratic Republic of the Congo, weave a decorative cloth called Kuba cloth. An entire social group of men and women is involved in the production of the cloth, from gathering the fibers, weaving the cloth, and dyeing the decorative strands, to applying the embroidery, appliqué, or patchwork.

SEVENTEENTH CENTURY Canes become carefully crafted items and are carried by most well-dressed gentleman.

1643 French courtiers begin wearing wigs to copy the long curly hair of the sixteen-year-old king, Louis XIV. The fashion for long wigs continues later when, at the age of thirty-five, Louis begins to cover his thinning hair with wigs to maintain his beloved style.



EIGHTEENTH CENTURY ■ French men tuck flowers in the buttonholes of their waistcoats and introduce boutonières as fashionable nosegays for men.

EIGHTEENTH CENTURY ■ The French Revolution (1789–99) destroys the French monarchy and makes ankle-length trousers fashionable attire for all men. Trousers come to symbolize the ideas of the Revolution, an effort to make French people more equal, and soon men of all classes are wearing long trousers.

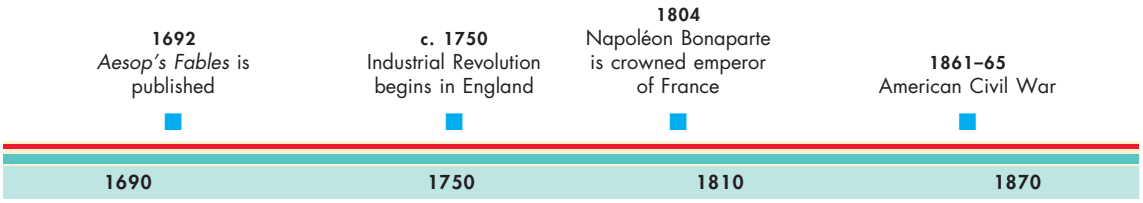
1778 ■ À la Belle Poule, a huge hairstyle commemorating the victory of a French ship over an English ship in 1778, features an enormous pile of curled and powdered hair stretched over a frame affixed to the top of a woman's head. The hair is decorated with a model of the ship in full sail.

1849 ■ Dark blue, heavy-duty cotton pants—known as blue jeans—are created as work pants for the gold miners of the 1849 California gold rush.

1868 ■ A sturdy canvas and rubber shoe called a croquet sandal is introduced and sells for six dollars a pair, making it too expensive for all but the very wealthy. The shoe later became known as the tennis shoe.

1870 ■ A French hairstylist named Marcel Grateau invents the first long-lasting hair waving technique using a heated iron to give hair curls that lasts for days.

LATE 1800s TO EARLY 1900s ■ The feathered war bonnet, traditional to only a small number of Native American tribes, becomes known as a typical Native American headdress with the help of Buffalo Bill Cody's Wild West Show, which features theatrical representations of the Indians and cowboys of the American West and travels throughout America and parts of Europe.



TIMELINE

1900s Loose, floppy, two-legged undergarments for women, bloomers start a trend toward less restrictive clothing for women, including clothing that allows them to ride bicycles, play tennis, and to take part in other sport activities.

1915 American inventor T.L. Williams develops a cake of mascara and a brush to darken the lashes and sells them through the mail under the name Maybelline.

1920s Advances in paint technology allow the creation of a hard durable paint and fuel an increase in the popularity of colored polish for fingernails and toenails.

1920s The navy blue blazer, a jacket with brass buttons, becomes popular for men to wear at sporting events.

1920s A fad among women for wearing short, bobbed hairstyles sweeps America and Europe.

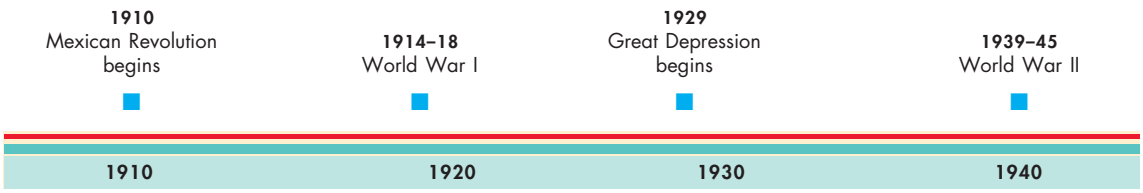
1930s Popular as a shirt for tennis, golf, and other sport activities for decades, the polo shirt becomes the most popular leisure shirt for men.

1939 For the first time, *Vogue,* the respected fashion magazine, pictures women in trousers.

1945 Servicemen returning home from World War II (1939–45) continue to wear the T-shirts they had been issued as undershirts during the war and soon the T-shirt becomes an acceptable casual outershirt.

1946 The bikini, a two-piece bathing suit, is developed and named after a group of coral islands in the Pacific Ocean.

1950s The gray flannel suit becomes the most common outfit worn by men working at desk jobs in office buildings.



1957 ■ Liquid mascara is sold at retail stores in tubes with a brush inside.

1960s AND 1970s ■ The afro, featuring a person's naturally curly hair trimmed in a full, evenly round shape around the head, is the most popular hairstyle among African Americans.

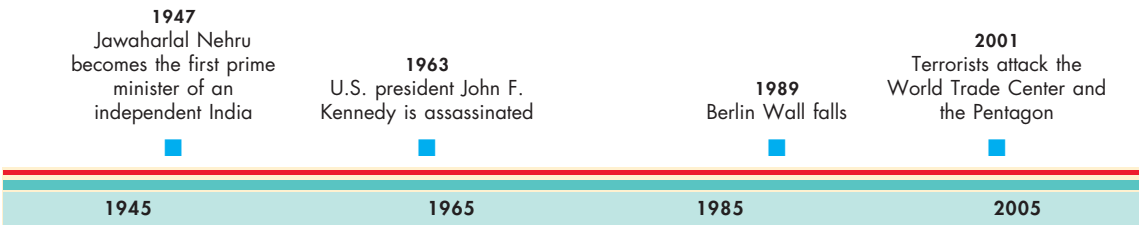
c. 1965 ■ Women begin wearing miniskirts with hemlines hitting at mid-thigh or above.

1980s ■ Power dressing becomes a trend toward wearing expensive, designer clothing for work.

1990s ■ Casual Fridays becomes the name given to the practice of allowing employees to dress informally on the last day of the work week.

1990s ■ Grunge, a trend for wearing old, sometimes stained or ripped clothing, becomes a fashion sensation and prompts designers to sell simple flannel shirts for prices in excess of one thousand dollars.

2000s ■ Versions of clothing available during the 1960s and 1970s, such as bell-bottom jeans and the peasant look, return to fashion as "retro fashions."



Words to Know

A

Appliqué: An ornament sewn, embroidered, or glued onto a garment.

B

Bias cut: A fabric cut diagonally across the weave to create a softly draped garment.

Bodice: The part of a woman's garment that covers her torso from neck to waist.

Bombast: Padding used to increase the width or add bulk to the general silhouette of a garment.

Brim: The edge of a hat that projects outward away from the head.

Brocade: A fabric woven with a raised pattern over the entire surface.

C

Collar: The part of a shirt that surrounds the neck.

Crown: The portion of a hat that covers the top of the head; may also refer to the top part of the head.

Cuff: A piece of fabric sewn at the bottom of a sleeve.

D

Double-breasted: A style of jacket in which one side (usually the left) overlaps in the front of the other side, fastens at the waist with a vertical row of buttons, and has another row of buttons on the opposite side that is purely decorative. *See also* Single-breasted.

E

Embroidery: Needlework designs on the surface of a fabric, added for decoration.

G

Garment: Any article of clothing.

H

Hemline: The bottom edge of a skirt, jacket, dress, or other garment.

Hide: The pelt of an animal with the fur intact.

I

Instep: The upper surface of the arched middle portion of the human foot in front of the ankle joint.

J

Jersey: A knitted fabric usually made of wool or cotton.

L

Lapel: One of the two flaps that extend down from the collar of a coat or jacket and fold back against the chest.

Lasts: The foot-shaped forms or molds that are used to give shape to shoes in the process of shoemaking.

Leather: The skin or hide of an animal cleaned and treated to soften it and preserve it from decay.

Linen: A fabric woven from the fibers of the flax plant. Linen was one of the first woven fabrics.

M

Mule: A shoe without a covering or strap around the heel of the foot.

Muslin: A thin cotton fabric.

P

Patent Leather: Leather varnished and buffed to a high shine.

Placket: A slit in a dress, blouse, or skirt.

Pleat: A decorative feature on a garment in which fabric has been doubled over, pressed, and stitched in place.

Q

Queue: A ponytail of hair gathered at the back of a wig with a band.

R

Ready-to-wear: Clothing manufactured in standard sizes and sold to customers without custom alterations.

S

Silhouette: The general shape or outline of the human body.

Single-breasted: A jacket fastened down the front with a single row of buttons. *See also* Double-breasted.

Sole: The bottom of a shoe, covering the bottom of the foot.

Straights: The forms, or lasts, used to make the soles of shoes without differentiating between the left and right feet.

Suede: Skin from a young goat, called kidskin or calfskin, buffed to a velvet-like finish.

Synthetic: A term used to describe chemically made fabrics, such as nylon, acrylic, polyester, and vinyl.

T

Taffeta: A shiny, smooth fabric woven of silk or other materials.

Textile: A cloth or fabric, especially when woven or knitted.

Throat: The opening of a shoe at the instep.

Twill: A fabric with a diagonal line pattern woven onto the surface.

U

Upper: The parts of a shoe above the sole.

V

Velvet: A fabric with a short, plush pile of silk, cotton, or other material.

W

Wig: A head covering worn to conceal the hair or to cover a bald head.

Fashion, Costume, *and* Culture

Clothing, Headwear, Body Decorations, and Footwear through the Ages

Volume 1:
The Ancient World

1

SARA PENDERGAST AND TOM PENDERGAST

SARAH HERMSEN, *Project Editor*

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Prehistoric Life

Scientists believe that the earliest stages of human evolution began in Africa about seven million years ago as a population of African apes evolved into three different species: gorillas, chimpanzees, and humans. Some three million years later early humans stood nearly upright and had developed larger brains, about half the size of the modern brain. By 2.5 million years ago it appears that these protohumans, as early humans are known, began to use crude tools such as chipped stones. Beginning about one million years ago, early humans began to migrate out of Africa and into other parts of the world. In a process that appears to have been completed around 10,000 B.C.E., humans spread throughout the world, populating most of the major landmasses of the earth.

As evolution continued man became taller and more intelligent and capable. He evolved from the species *Australopithecus* into *Homo habilus* into *Homo erectus* and finally, about 500,000 years ago, into the direct ancestors of modern man, *Homo sapiens.* Yet human development was not done. Neanderthal man, an early subspecies of *Homo sapiens* in human evolution, survived from about 200,000 years ago to about 30,000 years ago. Neanderthal man developed in several areas of the world and began to use more tools to hunt, to build shelters, and to develop the first known forms of human clothing. Evidence of Neanderthal man's existence has been found in Europe

Timeline

THE BEGINNING OF HUMAN LIFE ■ Early humans wrap themselves in animal hides for warmth.

c. 10,000 B.C.E. ■ Tattooing is practiced on the Japanese islands, in the Jomon period (c. 10,000–300 B.C.E.). Similarly scarification, the art of carving designs into the skin, has been practiced since ancient times in Oceania and Africa to make a person's body more beautiful or signify a person's rank in society.

c. 3100 B.C.E. ■ Egyptians weave a plant called flax into a light cloth called linen and made dresses and loincloths from it.

c. 3100 B.C.E. ■ Egyptians shave their heads to keep themselves clean and cool in the desert heat, but covered their heads with wigs of various styles.

c. 10,000 B.C.E.
Humans populated most of the major landmasses on Earth

c. 7000 B.C.E.
The first human settlements were developed in Mesopotamia

10,000 B.C.E. **7000 B.C.E.**

and in parts of Africa and the Middle East, but it is clear that the population was fairly small and not spread around the world.

Cro-Magnon man

Cavepeople often wore loincloths made of animal skin. *Reproduced by permission of © Bettmann/ CORBIS.*

Overlapping somewhat with Neanderthal man was the subspecies from which modern man is directly descended, *Homo sapiens sapiens,* better known as Cro-Magnon man. Cro-Magnon man first began to appear around forty thousand years ago in various parts of the world, as far apart as Borneo, in Malaysia, and Europe. At first Cro-Magnon man was much like Neanderthal man in his use of tools, his methods of hunting and gathering food, and his creation of rough forms of clothing. But there were important physical differences between the subspecies. Cro-Magnon man stood fully upright, had a larger brain, a thinner nose, a more pronounced chin, and a skeletal structure nearly identical to modern man. Before too long, and for reasons that still puzzle scientists, the capabilities of Cro-Magnon man developed dramatically in what some call the "Great Leap Forward." Cro-Magnon man spread throughout the world, displacing Neanderthal man, who soon died out, and began to establish more elaborate groupings that soon developed into the first recognized permanent human settlements.

Cro-Magnon humans were largely hunter-gatherers, which meant their food depended on the animals that they killed and the fruits and plants they gathered from within their local surroundings. Hunter-gatherers were usually nomadic, moving from place to place as they exhausted the local food supply or following herds of deer, bison, or other prey. Because they had to move frequently, they kept their population low, so that they wouldn't have to transport many small children, and their clans small,

so they wouldn't have too many people to feed. Over time they developed more sophisticated ways of making stone tools, such as arrow points and axes, and they also developed tools from the bones of animals. Because they lived in a climate that was much colder than the present climate (during this time the earth's temperature rose and fell dramatically, creating a series of ice ages), they needed to find ways to keep warm and dry. Animal skins provided their first forms of clothing and footwear, and Cro-Magnon man used tools such as rock and bone scrapers to strip the flesh and fat from the skins and cut the skins into primitive forms of clothing. In addition to making clothing, Cro-Magnon man began to decorate the human body with body paint and perhaps tattoos.

As the climate warmed and the human population grew and spread geographically, humans began to develop the first "civilized" human settlements, starting to grow their own food, to domesticate animals, and to live in permanent settlements. The first such settlements were developed as early as 7000 B.C.E. in the broad region known as Mesopotamia, centered in present-day Iraq near the Tigris and Euphrates Rivers. Mesopotamians, as those who lived in the area are referred to, developed the ability to create pottery from clay, learned to gather and spin wool from the sheep and goats that they herded, and developed systems of trade that soon expanded throughout the Middle East and into Europe and Asia. It was in Mesopotamia and the other great early civilization, Egypt, where clothing other than animal skins first began to be made and worn. Yet more primitive hunter-gatherer cultures continued to exist in many parts of the world well after the formation of the first civilizations, and indeed up to the modern day. These groups continued to rely on animal skins to provide their clothing.

How do we know?

The task of understanding the nature of early human life is very difficult. Scientists who study the material remains of past cultures, such as fossils, rocks, and human bones, are known as archeologists. They must use a very limited number of clues to reconstruct the nature of past human life. The older the human remains, the more difficult their work becomes. Years of burial beneath tons of earth and years of erosion and wear help to scatter and destroy evidence. Archeologists must carefully dig the remnants of the human past from

out of the earth. They must form a picture of the whole based upon a very small part, guessing what a one-thousand-piece puzzle will look like after just fifty pieces.

Much of what archeologists know about past human life is uncertain and partial. For example, archeologists argue about the dates that human life began and changed. New discoveries constantly force scientists to rethink the dating given to major developments in human prehistory. Even the primary method of identifying the age of discoveries, known as radiocarbon dating, is subject to second-guessing. Often different sources have different dates. Another difficulty is that there are simply not many sources of evidence about early human life. Archeologists must form their picture of early life based on small sets of discovered materials separated by both time and distance. Because of these difficulties, much of what is known about prehistoric man is based on the best guesses of scientists who may have devoted their life's work to the subject.

The problem of understanding the clothing of early humans is made even more difficult by the fragile and destructible nature of fur. While bones and stones may survive for thousands of years, fur decomposes and disappears. The same is true with human hair and skin. But these difficulties do not mean we know nothing of early clothing and decoration. In some cases, human remains have been embedded in ice or discovered in extremely dry caves, and clothing has been preserved. Another form of evidence comes from early rock paintings and etchings that have depicted human clothes, hair, and body decoration. Though our knowledge of early clothing is minimal, we can get some picture of how our earliest ancestors protected themselves from the cold and, perhaps, made themselves beautiful or scary to their peers.

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Prehistoric Clothing

The first known humans to make clothing, Neanderthal man, survived from about 200,000 B.C.E. to about 30,000 B.C.E. During this time the earth's temperature rose and fell dramatically, creating a series of ice ages throughout the northern areas of Europe and Asia where Neanderthal man lived. With their compact, muscular bodies that conserved body heat, Neanderthals were well adapted to the cold climate of their day. But it was their large brain that served them best. Neanderthal man learned to make crude but effective tools from stone. Tools such as spears and axes made Neanderthals strong hunters, and they hunted the hairy mammoths, bears, deer, musk oxen, and other mammals that shared their environment. At some point, Neanderthals learned how to use the thick, furry hides from these animals to keep themselves warm and dry. With this discovery, clothing was born.

Evidence of the very first clothing is mostly indirect. Archeologists (scientists who study the fossil and material remnants of past life) discovered chipped rock scrapers that they believe were used to scrape meat from animal hides. These date to about 100,000 B.C.E. Archeologists believe that these early humans cut the hides into shapes they liked, making holes for the head and perhaps the arms, and draped the furs over their bodies. Soon their methods likely grew more sophisticated. They may have used thin strips of hide to tie the furs about themselves, perhaps in the way that belts are used today.

Cro-Magnon man, considered the next stage in human development, emerged around forty thousand years ago and made advances in the clothing of the Neanderthals. The smarter Cro-Magnon people learned how to make fire and cook food, and they developed finer, more efficient tools. Sharp awls, or pointed tools, were used to punch small holes in animal skins, which were laced

This cave painting depicts the slaughter of an animal whose skin would be used for clothing and whose meat would be used for food. *Reproduced by permission of © Francis G. Mayer/CORBIS.*

together with hide string. In this way they probably developed the earliest coverings for the body, legs, head, and feet. It is thought that the first assembled piece of clothing was the tunic. A tunic is made from two pieces of rectangular animal hide bound together on one short side with a hole left for the head. This rough garment was placed over the head and the stitched length lay on the shoulders, with the remainder hanging down. The arms stuck through the open sides, and the garment was either closed with a belt or additional ties were placed at the sides to hold the garment on the body. This tunic was the ancestor of the shirt.

One of the most important Cro-Magnon inventions was the needle. Needles were made out of slivers of animal bone; they were sharpened to a point at one end and had an eye at the other end. With a needle, Cro-Magnon man could sew carefully cut pieces of fur into better fitting garments. Evidence suggests that Cro-Magnon people developed close-fitting pants and shirts that would protect them from the cold, as well as shawls, hoods, and long boots. Because they had not learned how to tan hides to soften

them, the animal skin would have been stiff at first, but with repeated wearings it would become very soft and comfortable. Jacquetta Hawkes, author of *The Atlas of Early Man,* believes that Cro-Magnon clothes approached those of modern Eskimos in their excellence of construction.

Much of what is known about early clothing is a patchwork of very little evidence and good guesses. Only fragments of very early clothing have survived, so archeologists have relied on cave drawings, carved figures, and such things as the imprint of stitched-together skins in a fossilized mud floor to develop their picture of early clothing. The discovery of the remains of a man who died 5,300 years ago in the mountains of Austria, near the border with Italy, helped confirm much of what these archeologists had discovered. The body of this male hunter had been preserved in ice for over five thousand years, and many fragments of his clothing had survived.

Archeologists pieced together his garments, and they found that the iceman, as he became known, wore a complex outfit. Carefully sewn leggings covered his lower legs, and a thin leather loincloth was wrapped around his genitals and buttocks. Over his body the man wore a long-sleeved fur coat that extended nearly to his knees. The coat was sewn from many pieces of fur, with the fur on the outside. It was likely held close by some form of belt. On his feet the man wore animal hide short boots, stitched together with hide and stuffed with grass, probably to keep his feet warm in the snow. On his head the man wore a simple cap of thick fur. Though the iceman discovered in Austria appeared much later than the earliest Cro-Magnon man, the way his clothing was made confirmed the basic techniques and materials of early clothing. The ravages of time have destroyed most direct evidence of the clothing of early man, however.

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Prehistoric Headwear

Evidence concerning the way early man clothed and decorated his body has lasted for thousands of years, but very little has been discovered about how early humans cared for or styled their hair. Even the best-preserved bodies of ancient man reveal nothing about how hair was worn. Rock paintings from the years 15,000 to 10,000 B.C.E. found in caves in France and southern Spain show no specific hairstyles, nor do rock paintings found in the African Sahara dating from 7000 to 6000 B.C.E. Most archeologists believe that hair types were as variable as are found in humans today, with many different colors and textures of hair. It seems likely that both men and women wore their hair longer, because they lacked good tools for cutting hair. Caps of fur were probably worn to keep the head warm. Also, some of the jewelry that has been discovered seems to have been intended for holding back long hair. Men likely wore facial hair, again because of the lack of tools to remove it. If hair was cut, it was probably done with the same stone cutting tools used to chop wood and scrape animal furs.

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Prehistoric Body Decorations

The existence of identifiable body decorations on some Neanderthal humans from as early as 75,000 B.C.E. provides intriguing evidence of the first human use of adornment or decoration, and thus the first incidence of fashion. In the Shanidar Cave in northern Iraq, remains of Neanderthal man, an early subspecies of *Homo sapiens,* were found alongside lumps of red iron oxide and rubbed manganese. Archeologists, scientists who study the physical remains of past cultures, believe that these items were used to draw designs on the body. The red material is thought to symbolize blood, but it is not known whether the decorations were meant to attract or frighten. Cro-Magnon (another prehistoric ancestor of modern humans) burial sites dating back as far as 33,000 B.C.E. in the southwest of modern-day France also showed evidence of the use of red dyes on the body.

Some of the best direct evidence of early human body decoration comes from the rock paintings of the Sahara desert of northern Africa. The oldest of these paintings dates to about 7000 B.C.E., with other paintings dating to as late as 1500 B.C.E. The earliest and most famous of these paintings, found in the country of Algeria in northern Africa, shows a woman with parallel rows of dots running down her legs, arms, and torso. Another example of early body painting comes from headless stone female figurines found by archeologists near Ain Ghazal, Jordan. The figurines, which are believed to date back to 8000 B.C.E., featured indented patterns around the buttocks and belly. Later examples of body decoration among early humans include figurines from c. 5000 B.C.E. Mesopotamia (the region centered in present-day Iraq near the Tigris and Euphrates rivers) and 3000 B.C.E. Romania that show evidence of similar markings on the legs, arms, and breasts. Scientists believe that these markings signal a woman's fertility or ability to bear children and made

Cavemen wore fur to keep their bodies warm and protect their feet against rough terrain. *Reproduced by permission of © James W. Porter/CORBIS.*

women more appealing to potential mates. The use of decoration to draw attention to a woman's sexual qualities would become one of the primary functions of fashion throughout human history.

Evidence of male body decoration is more elusive, but it seems very likely that early man also decorated his body. Given the examples of primitive peoples who survived into the modern era, including the Aborigines in Australia and Native Americans in North America, who use elaborate patterns of decoration for many occasions, scientists believe that it is likely that early man did so as well. The body was likely painted in order to provide camouflage while hunting or for ritual or social occasions. They may also have used other forms of decoration such as tattooing or scarification, in which small cuts are made in the skin to create permanent scars in patterns.

In addition to body painting and decoration, it is also clear that beginning with Neanderthal man, early humans did enjoy wearing decorative objects. The gravesites of Neanderthals indicate that both men and women liked to ornament themselves with bracelets and necklaces that consisted of a length of animal hide strung with beads, shells, teeth, bones, or other small objects.

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[*See also* **Volume 2, Early Asian Cultures: Tattooing; Volume 2, Oceania: Tattooing; Volume 2, Native American Cultures: Tattooing; Volume 2, African Cultures: Scarification; Volume 2, African Cultures: Siyala**]

Prehistoric Footwear

As with many other elements from the life of prehistoric humans, little can be known about the nature of footwear at that time. Archeologists, scientists who study the physical remains of past cultures, have discovered fragments of leather shoes and foot-wrappings from a variety of different locations that give some insight into how prehistoric peoples protected their feet. The oldest known shoes are ten-thousand-year-old sandals found in a desert area of eastern Oregon; other finds include eight-thousand-year-old shoes discovered in a cave in Missouri, and fragments of shoes found in Denmark that are nearly four thousand years old. However, the existence of twenty-five-thousand-year-old clothing suggests that footwear may be older than is even presently known.

The types of shoes worn by prehistoric humans depended upon the materials available to them. In northern Europe the Ice Age, which occurred approximately 1.6 million years ago, left most of the landscape frozen, leaving people little access to natural plant fibers. Shoes were typically made from the hides of deer or sheep. It appears likely that people made their shoes shortly after killing the animal, when the hide was still soft and supple, making it easier to fit to their feet. People placed their foot on the hide and cut out a shape around their foot, then wrapped the hide up to their ankle and secured it in place with strips of hide, or thongs. In North America the presence of natural plant fibers allowed people to weave more elaborate and better fitting shoes that became the predecessor to modern sandals. Anasazi, or prehistoric American Indian, shoes from the desert southwest of present-day Arizona were woven from the fibers of the yucca plant, which were very durable.

The eight-thousand-year-old shoes discovered in Missouri were made of a plant called rattlesnake master, similar to yucca. These shoes were woven in several different styles and had to stand

up to hard use, claimed University of Missouri scientist Michael O'Brien in a CNN online story. O'Brien claimed, "The earliest shoe is every bit as well-made and as complex as those from later on. . . . Some of these shoes you would swear were made in a [modern] Mexican market."

Whether made from leather or from plant fibers, prehistoric shoes had to stand up to heavy usage. Lacking domesticated animals like horses, prehistoric man had to hunt, travel, and do everything on foot. Though the available evidence shows no use of color or decoration on early footwear, the elaborate weaving on some shoes seems to indicate that people did care about the appearance of the shoes.

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Ancient Egypt

Ancient Egypt is one of the most studied and best known of the early civilizations. With its great pyramids and temples that have survived to the present day, and with the fascinating mummies found in tombs filled with riches and lined with hieroglyphs, or picture drawings, ancient Egypt provides a fascinating historical record. Tracing its roots to about 4000 B.C.E., the civilizations that we know as ancient Egypt existed for nearly four thousand years before they broke up and came under the control of the Roman Empire. During its peak, from about 2700 B.C.E. to about 750 B.C.E., ancient Egypt developed a complex and powerful civilization and also created fascinating customs surrounding dress and body ornamentation.

The power of the pharaohs

The first Egyptian cultures formed along the banks of the Nile River in northern Africa sometime before 4000 B.C.E. Ever since that time, the Nile has been at the center of Egyptian culture. One of earth's great rivers, the Nile's waters allowed for the development of agriculture in a dry land, and communities formed along its banks. The Nile flows north from Lake Victoria in present-day Uganda through Sudan and into Egypt and empties into the Mediterranean Sea. In ancient times Egypt had been divided into Upper Egypt to the south and Lower Egypt to the north. In about 3100 B.C.E. the

The Pyramids at Giza in Egypt are one of the Seven Wonders of the World. *Photograph by Dilip Mehia. Reproduced by permission of Stock Market.*

two cultures were united under King Menes. (Some believe, however, the king who united the two Egypts was named King Narmer.) He became the first pharaoh, the Egyptian name for the ultimate ruler, and he wore the pschent, a crown that symbolized the union of the two regions of Egypt.

From the time of Menes on, Egypt was ruled by pharaohs whose reign was known as a dynasty. The pharaohs were thought to be directly related to the gods. In fact, Egyptians believed that the pharaohs were gods. The pharaohs had ultimate power in Egypt and were the head of the religion and the government; any decision that they made was accepted without question. The society that they ruled over fully accepted the power of the pharaoh, and Egypt was long protected from foreign attack by the vast deserts that lay to the west and the Red Sea that lay to the east. For these reasons Egyptian society was very stable. Pharaoh succeeded pharaoh for nearly three thousand years, and many elements of Egyptian culture stayed the same throughout this time, including many of their clothing traditions.

Egyptian timeline

The history of ancient Egypt is broken into several periods or eras. There are stretches of time in Egyptian society that we know more about than others. During the well-known periods, Egyptians left enduring records of their society in the form of buildings and hieroglyphs that describe the period. These times were the most stable, with peaceful succession of rulers. From the lesser-known periods, few records remain. Out of the well-known periods there are three that are extensively studied: the Old Kingdom, the Middle Kingdom, and the New Kingdom. The Old Kingdom period, which lasted from about 2700 B.C.E. to about 2000 B.C.E., saw the construction of the first great monuments of Egyptian architecture: the great stone pyramids at Giza on the west bank of the Nile near the current Egyptian capital of Cairo. During the Old Kingdom Egyptians developed an accurate solar calendar much like the one we use today, and they made great achievements in art and culture. The Middle Kingdom period lasted from about 2000 B.C.E. to about 1500 B.C.E. It is known for achievements made in literature and for the increasing contacts that Egyptians made with surrounding cultures in the greater Middle East. Egyptians borrowed customs from other cultures and incorporated them into their lives.

The New Kingdom period lasted from about 1500 B.C.E. to about 750 B.C.E. During this time Egypt truly became an empire. It conquered its neighbors to the south and expanded its control into other parts of Africa. Egypt became very rich during the New Kingdom, and it displayed its wealth in lavish temples and more highly decorated clothes. Egyptian society began to break down after about 1000 B.C.E., and it was conquered by Macedonian leader Alexander the Great (356–323 B.C.E.) in 332 B.C.E. From that point on the stable and distinctive culture of ancient Egypt slowly disappeared.

Distinctive Egyptian culture

Though ancient Egyptian culture existed for nearly thirty centuries, many elements of the culture stayed quite similar over this vast span of time. Religion remained very important to the Egyptians. Religious rituals accompanied every part of Egyptian daily life. One key belief held by Egyptians was that of eternal life. They believed that life would go on after death, so they preserved

UNRAVELING THE MYSTERY OF HIEROGLYPHS

Ever since the final decline of the ancient Egyptian Empire people have struggled to understand the detailed pictures the Egyptians used to describe their lives for more than thirty centuries. The pictures, called hieroglyphs, were everywhere in Egypt: in common tombs, on monuments and temples, and especially in the ornate burial rooms of Egyptian rulers, called pharaohs, which were contained within the great pyramids. The hieroglyphs were small pictures of common objects including feathers, lions, birds, pots, and many other items. In the time when Greeks had traded with and ruled Egypt between about 332 B.C.E. and 146 B.C.E., outsiders had known how to read the hieroglyphs, which made up a complex language. But as the Roman Empire came to power in Egypt after 146 B.C.E., the ability to understand the hieroglyphs disappeared. The hieroglyphs, and the story they told, became a great mystery that puzzled historians for nearly two thousand years.

Over the years scholars and historians tried to understand what the hieroglyphs meant. Different people offered different explanations, but no one could ever agree. Then in 1799 French soldiers stationed near the city of Rosetta, Egypt, made a great discovery. French lieutenant Pierre François Xavier Bouchard found a large gray stone that contained three different kinds of writing: Egyptian hieroglyphs, demotic script (the everyday writing of the ancient Egyptians), and Greek. Bouchard believed that the stone might hold the key to uncovering the mystery of the hieroglyphs and soon, others agreed. The stone, which became known as the Rosetta Stone, had the information needed to translate both of the lost Egyptian languages. Modern readers understood Greek and needed to make the connections between Greek, the demotic script, and the hieroglyphs, and the mystery would be solved. But it was not so easy.

In 1801 the English, who were at war with France, captured the Rosetta Stone and brought it to the British Museum in England. Egyptologists, people who study the culture of ancient Egypt, traveled to the British Museum to try to crack the code of the Rosetta Stone, pieces of which had cracked off and been lost. A well-known and gifted English doctor named Thomas Young (1773–1829) was the first to try. He translated the Greek and then tried to match patterns in that language to patterns in the two lost Egyptian languages. He discovered a great deal about how the languages worked. For example, he learned that the symbols stood for sounds and that the demotic script was closely related to the hieroglyphs. But he couldn't quite make the languages match up.

Beginning in 1807 a Frenchman named Jean François Champollion began to study the Rosetta Stone. For fifteen years he tried to break the code, racing against Young to see who would succeed first. Finally in 1822 Champollion made a breakthrough. He understood that the pictures didn't stand for the single sounds of individual letters but for more complex sounds. For example, he discovered that the hieroglyph of a bird known as an ibis stood for the Egyptian god Thoth. He substituted the sound "thoth" for the bird picture and did the same with other sounds. His plan worked. He had cracked the code of the Rosetta Stone, and people could finally understand Egyptian hieroglyphs.

dead bodies very well. Those people who could afford it had their bodies made into mummies, or bodies that were preserved and wrapped in cloth. Nobles, or high officials, and pharaohs were always well preserved and their bodies were kept in tombs that were filled with goods that they might need in the afterlife. The great

Ancient Egyptian hieroglyphics can be found inside tombs and palaces, and carved into the outside walls of buildings, such as this temple. *Reproduced by permission of © Roger Wood/CORBIS.*

Champollion traveled to Egypt to confirm his discovery. He visited vast temples whose walls were covered with hieroglyphs, and he poured over ancient scrolls of papyrus, a form of ancient paper. He was the first man to "read" the history of ancient Egypt in well over a thousand years. Champollion made a translation dictionary and explained the grammar of Egyptian writing. Soon others learned to read the lost languages. Today we know a great deal about ancient Egypt thanks to the work of the scholars who discovered the secrets of the hieroglyphs.

pyramids and temples were the greatest of these tombs but were frequently ransacked by robbers over the ages, destroying many preserved treasures. The only pharaoh's tomb to be found intact belonged to King Tutankhamun, the young king who ruled in the fourteenth century B.C.E. His solid gold coffin and the many riches

found nearby, which were discovered in 1922, show how rich the lives of these pharaohs must have been. The great pyramids of ancient Egypt, which survive to this day as a marvel of human engineering, show how seriously Egyptians took preparations for the afterlife.

The other great source of stability in ancient Egypt was the Nile River. While religion and the pharaohs controlled one aspect of life in Egypt, the Nile—the longest river in the world—controlled other aspects. Its seasonal floods richened the soil that provided the basis for Egypt's agricultural economy. Egyptians grew a variety of grains, such as wheat and flax. They also grew vegetables. All of the major settlements in Egypt were built along the Nile, for much of the rest of the area was desert. Egyptians lived in small towns, and they built homes from mud bricks which helped keep the walls cool in the hot temperatures.

In the contemporary world fashions change all the time. But in ancient Egypt certain kinds of clothing were worn by generation after generation of people with very little change. For Egyptians, this stability was not a problem but rather a symbol of the secure nature of their society.

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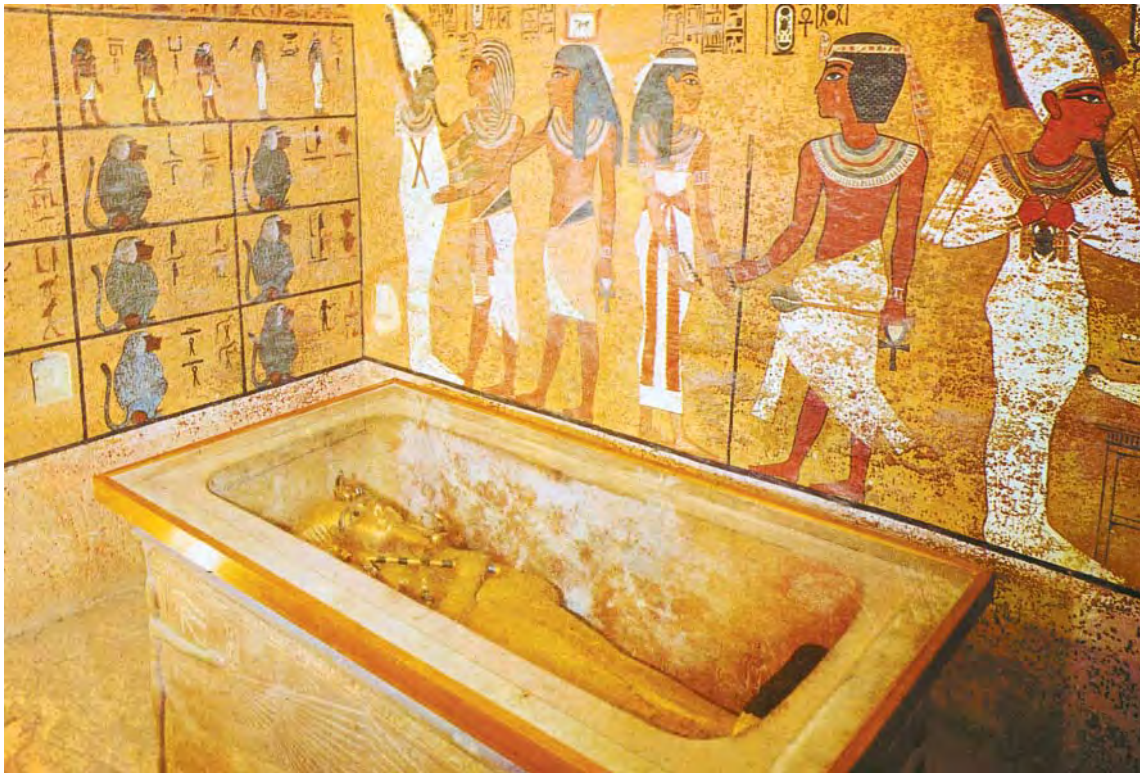
Egyptian Clothing

The ancient Egyptians were the first human society to have an identifiable sense of style in clothing. From Egypt's earliest beginnings around 3100 B.C.E. to its eventual decline around 332 B.C.E., Egypt's kings and queens, called pharaohs, and its many noble men and women placed great emphasis on the appearances of their clothes, jewelry, the wigs they wore in place of natural hair, and their skin. The Egyptians idolized the human body, and the clothes they wore complimented the lines of the slender bodies that were most appreciated in Egyptian society.

Dressing for a warm climate

Egypt's climate was very warm, as it is today, and Egyptian dress provided the perfect complement to this warm weather. Both men and women tended to dress very lightly. For nearly 1,500 years it was very rare for men to wear anything on their torso, or upper body. For the upper class and the pharaohs, the main form of dress was the schenti, a simple kilt that tied around the waist and hung about to the knees. Working men wore first a loincloth, a very small garment that covered just the private parts, and later the loin skirt, which was somewhat more modest and covered from the waist to the mid thigh. In about 1500 B.C.E. Egyptian men began to wear simple tunics on their upper bodies. They adopted the custom from the neighboring region of Syria, which Egypt had recently conquered.

Women also dressed lightly, and they too often bared much of their upper body. The basic form of female clothing was a simple dress called a kalasiris. It was a tube of cloth, sewn along one side, with one or two shoulder straps. In many cases the straps extended to mid torso, leaving the breasts exposed. Less common were



The tomb of King Tutankhamen. Drawings in tombs like these helped archeologists learn what type of clothing Egyptians wore and what their daily life was like.
Reproduced by permission of Getty Images.

several other items of female clothing. Some women wore wide skirts that they combined with a close-fitting wrap with long sleeves. During the reign of King Akhenaten, from about 1379 to about 1362 B.C.E., women like the king's wife, Nefertiti, adopted long, flowing, pleated linen dresses.

The importance of linen

The single most important fabric in Egypt was linen. Linen was made from the fibers of a plant called flax. Egypt had well-developed weaving techniques, and many Egyptian workers were involved in producing linen fabrics. It was a light fabric, which made it comfortable in hot weather. It was also easy to starch, or stiffen, into pleats and folds, which decorated the clothing of both men and women, especially beginning in the Middle Kingdom (c. 2000–c. 1500 B.C.E.).

Egyptians used a variety of colors in their clothing, and these colors had symbolic meanings. Blue, for example, stood for Amon,

god of air; green represented life and youth; and yellow was the symbol of gold. Red, which symbolized violence, was seldom used, and black was reserved for the wigs worn by both men and women. By far the most revered color was white. White was a sacred color among the Egyptians, symbolizing purity. Luckily, white was the natural color of flax.

Another quality of linen that was particularly appealing was its thinness. Linen could be made so thin, or sheer, that it was transparent. Egyptians were not modest and enjoyed showing off their bodies. Women and men are frequently depicted in hieroglyphs, or picture stories, wearing see-through garments.

Ideal or reality?

Our knowledge of Egyptian clothing has come almost entirely from studying the many hieroglyphs left in the tombs of kings and nobles. This has led some historians to question whether our knowledge of Egyptian clothing is based on reality or on idealized images. It seems likely that hieroglyphs would offer the best possible picture of clothing, making the colors brighter and the fit more pleasing—like photos in a fashion magazine do today. The few physical remnants of clothes that have been found are in fact heavier and more clumsy in their construction than those depicted in the hieroglyphs.

One of the facts about Egyptian clothing that has most intrigued historians is the lack of change seen in the clothing over many centuries. Basic garments such as the schenti and the kalasiris were virtually unchanged for more than twenty centuries. This lack of change has led historians Michael and Ariane Batterberry to conclude, in their book *Fashion: The Mirror of History,* that the Egyptians' costume habits shouldn't be considered fashion, which refers to styles of clothing that frequently change, but rather a symbol of this culture's consistently simple, beautiful, and enduring sense of style.

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Kalasiris

The single most distinctive and important garment worn by women throughout the history of ancient Egypt was the kalasiris, a long linen dress. From the earliest depictions of women at the beginning of the Old Kingdom in around 2700 B.C.E. to those at the end of the New Kingdom in around 750 B.C.E., the kalasiris was the uniform of the Egyptian woman. In its earliest form, the kalasiris was a very close-fitting tube dress, sewn at the side, that was held up by two straps that attached behind the neck. The straps came together at the front and the breasts were exposed. Other versions of the dress had a single strap that went over one shoulder but were still nearly formfitting.

Costume historians caution that the depictions of the kalasiris may be idealized images, not accurate pictures of real dresses. Historians doubt whether Egyptian dressmakers would have been able to sew garments that fit bodies so perfectly. To tailor such close-fitting garments would have required great skill, and little evidence exists to prove that Egyptians possessed the knowledge needed to create such garments.

Egyptian women's garments underwent fewer changes over time than the clothes men wore. The major change with the kalasiris was that the top of the dress was extended further up the women's torso to cover her breasts. The typical kalasiris was white; however, depictions found in hieroglyphs, pictures of Egyptian life that have been preserved in tombs and on other relics that have survived to modern day, reveal that women often dyed their kalasirises in bright colors and, especially during the New Kingdom (c. 1500–c. 750), covered them with detailed patterns. Wealthy women wore kalasirises of finely woven fabric, some so thin that the dresses became transparent. When the weather grew cool they might throw a shawl over the top of their dress. Poorer women likely wore a kalasiris made

from heavier, coarser fabric, and its cut was likely not as close. Kalasirises typically extended down the leg to between mid-calf and ankle length.

Interestingly, no actual examples of the kalasiris have ever been found. The depictions of the dress, however, indicate that they were made from linen, a fine-textured fabric made from the fibers of the flax plant. The ancient Egyptians used almost no other fabric to make their garments for thousands of years. Linen had many advantages for ancient Egyptians, who lived in a hot, sunny climate. It could be woven very finely, creating a light, cool fabric. Linen was also easy to wash, and in ancient Egyptian culture cleanliness was considered more important to the appearance than decoration.

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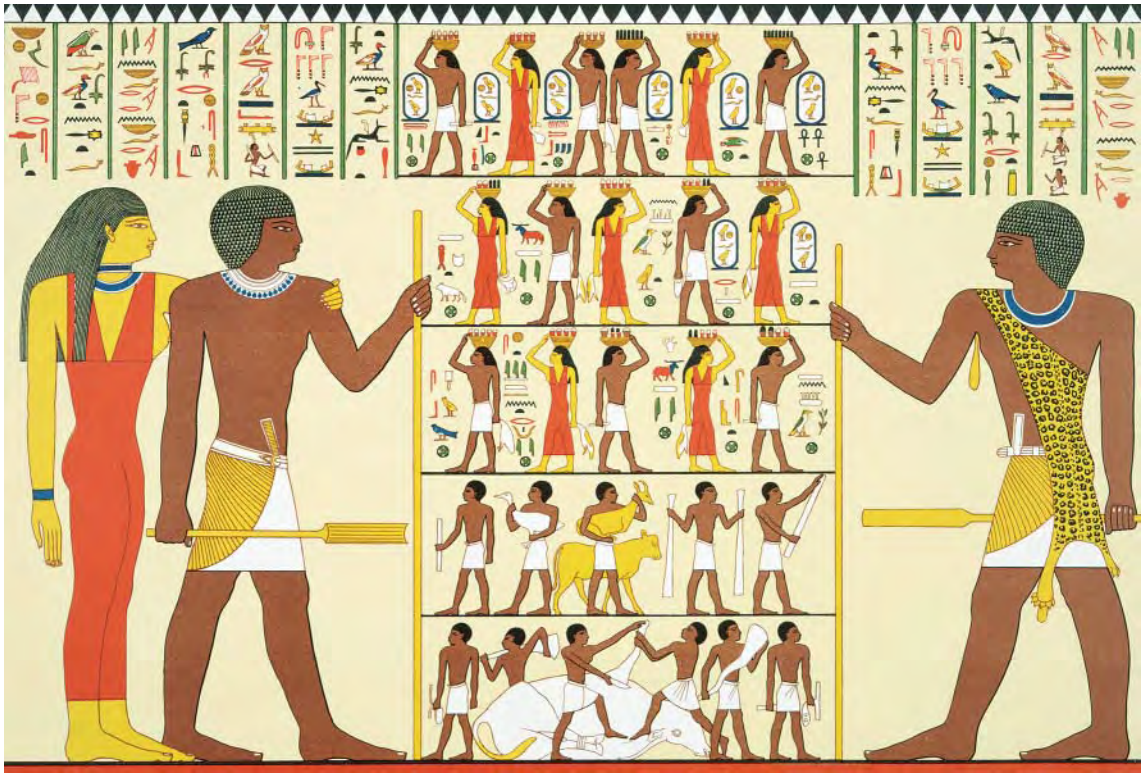
Loincloth and Loin Skirt

The most basic garment of clothing for Egyptian working men was the loincloth or loin skirt. The climate in Egypt was very hot. Many workers simply worked naked. But the hieroglyphics, or picture drawings, found in Egyptian tombs indicate that many men working in agriculture, wood, metal, leather, and tailoring wore a loincloth or a loin skirt. The loincloth was a very simple garment and is seen beginning in the Old Kingdom period (c. 2700–c. 2000 B.C.E.). Most often it consisted of a linen belt wrapped around the waist with a triangular flap of material that hung down in front of the private parts. Sometimes the hanging part of the loincloth was longer and was pulled through the legs and tucked into the back of the belt, offering more protection. Some workers wore a loincloth made of a single piece of leather. Shaped like a triangle with hide strings stretching from either end of one edge, the piece was tied around the waist and the point of the triangle was pulled up between the legs and tied at the back.



This wall painting from ancient Egypt shows how men wore loincloths in every aspect of life.
Reproduced by permission of © Historical Picture Archive/ CORBIS.

Unlike many Egyptian clothing styles, which stayed basically the same for three thousand years, the loincloth developed over time into the loin skirt. Hieroglyphs from the Middle Kingdom period of Egyptian history (c. 2000–c. 1500 B.C.E.) show male workers wearing a short skirt tied around the waist with a belt. The garment was similar to the schenti, or kilt, worn by the higher officials, called nobles. Although there is no direct evidence, the drawings from the period seem to indicate that these loin skirts may have been woven from grass or straw. These loin skirts were usually fairly short, reaching only to mid thigh, and were sometimes worn over a loincloth, the flap of which can be seen hanging down below the hem of the skirt. The loin skirt remained the clothing of choice for working men through the years of the New Kingdom (c. 1500–c. 750 B.C.E.).

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[*See also* **Volume 1, Ancient Egypt: Schenti**]

Penis Sheath

The penis sheath was an essential element of men's costume in ancient Egypt. This strategically placed strip of cloth was worn, not out of modesty as we might assume, but to protect what was considered a vital and sacred organ from environmental elements, working hazards, as well as troublesome insects and tropical diseases.

In ancient Egypt all men adopted costume that emphasized the front of the body. The traditional male garment, called the schenti, was a simple kilt made out of leather, hide, or linen that was wrapped around the hips. This emphasis on the genital area was due to the fact that it was regarded as sacred because of its central role in procreation. Attention was also directed to this part of the body by draping cloth from the waist over the pubic area.

Some ancient Egyptian drawings depict men naked except for a belt around the waist from which hangs a strip of cloth forming a penis sheath. Even in historical times unmarried men still walked around in this garb. During the New Kingdom (c. 1500–c. 750 B.C.E.), Egyptian military recruits donned a uniform consisting of a short kilt or merely a penis sheath, with a feather in the hair for ornament.

The penis sheath may also have inspired one of ancient Egypt's most enduring icons. The *ankh* hieroglyph means "life" and has been called the original cross. However, its origin remains a mystery. Some scholars have speculated that it represents a sacred or magical knot or a sandal strap. Still others believe the ankh sign may have a connection to the ceremonial penis sheath worn by the Egyptian king during the *heb sed,* a ritual performed every thirty years after his coronation where the king performed a ritual run and dance aimed at proving he was still physically able to rule.

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Schenti

The schenti, or kilt, was the basic garment of the Egyptian nobleman, or upper class, from the earliest days of the Old Kingdom (c. 2700–c. 2000 B.C.E.) all the way through the New Kingdom (c. 1500–c. 750 B.C.E.). At its most basic, the schenti was a rectangular piece of cloth, wrapped around the hips and held in place by tucking one end into the tightly wrapped waist or by wearing a tied belt. Evidence of the schenti comes from the many hieroglyphs, or picture drawings, that appear in the well-preserved tombs of Egyptian nobles.

It is believed that the first schenti were made of leather or animal hides, but soon linen became the preferred fabric. Linen was made from a flax plant and was produced by a well-developed weaving industry. It was a light fabric, comfortable in the hot weather of Egypt, and it was easy to starch, or stiffen, into the pleats or folds that were favored during the Middle Kingdom (c. 2000–c. 1500 B.C.E.) and the New Kingdom.

The basic form of the schenti remained remarkably the same throughout the over two-thousand-year history of ancient Egypt. There were, however, many variations in this basic form. The first innovation in the schenti was a curved cut made at one end of the rectangular fabric, which then appeared in the front of the garment when that end was tucked into the belt. These front decorations grew more elaborate, with fringe appearing in one Old Kingdom example and vertical pleats adorning other examples. By the time of the Middle Kingdom, schenti had grown slightly longer, reaching to just below the knee. Another addition was a triangular apron that hung down the front of the schenti. The apron looked like a pyramid, with the pointy tip at the waistline and the flat base at the knee. This apron was often starched, sometimes in such a way that

it projected out in front of the wearer. During the Middle Kingdom and the New Kingdom, many hieroglyphs show men wearing a longer, transparent skirt over the top of their schenti. Sometimes these skirts hung all the way to the ankles and, in some cases, were starched and pleated.

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Tunic

Ancient Egyptian clothing remained relatively unchanged for over two thousand years, with one important exception: the introduction of the tunic, a simple garment that covered the upper body. Egypt's hot climate meant that wearing clothing on the torso was not necessary, and throughout the Old Kingdom (c. 2700–c. 2000 B.C.E.) and the Middle Kingdom (c. 2000–c. 1500 B.C.E.) men dressed primarily in the schenti, or kilt, and sometimes with a skirt worn over the schenti. At the beginning of the New Kingdom (c. 1500–c. 750 B.C.E.), however, Egypt conquered Syria. Syrians were known for the quality of their weaving, and they helped introduce better cloth production, and the tunic, to Egypt.

At its most basic, the tunic was a long rectangular piece of fabric with a hole in the center for the head. Its open sides could be secured with a belt, and it usually extended just past the waistline. The tunic was usually worn with a schenti. Under the Egyptians,

An Egyptian man wearing a tunic.
Reproduced by permission of © Gianni Dagli Orti/CORBIS.

however, tunic design became more detailed. The sides were sewn together, forming short sleeves that were often starched so that they stuck outward, making the shoulders appear broad. Like other linen garments, the tunic was decorated with pleats and folds and was usually bleached white.

One of the most unusual styles of clothing ever worn by Egyptians, according to fashion historian Bronwyn Cosgrave in *The Complete History of Costume and Fashion: From Ancient Egypt to the Present Day,* was an extended tunic that became a kind of robe. The rectangular fabric was more than twice as long as the wearer's height, the sleeves were very wide, and the accompanying long skirt was gathered at the waist.

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Egyptian Headwear

The ancient Egyptians cared very much about their appearance. They wore finely tailored and flattering clothes and took great care of their bodies. It is often considered strange then that the wealthiest Egyptians–both men and women–shaved themselves bald. Evidence indicates that being clean shaven on the head and face was a sign of nobility, and copper razors found in the tombs of upper-class Egyptians reveal the importance of staying clean shaven. Archeologists, scientists who study the distant past using physical evidence, also believe that Egyptians shaved to keep themselves cool in the hot Egyptian climate.

Though some Egyptians shaved themselves bald, they still cared about having a pleasing hairstyle, and so they wore a variety of stylish wigs. Egyptians were skilled wig makers. They made wigs out of human hair and bound the wigs to their heads with various headbands and headdresses. By the time of the New Kingdom (c. 1500–c. 750 B.C.E.), wigs had become very ornamental and were woven with gold and jewels. Poorer Egyptians, however, wore wigs made from wool. Male Egyptian rulers sometimes wore beard wigs during special ceremonies.

Not all Egyptians shaved and wore wigs, however. Hairstyles were used to show a person's position in society. Young children had their hair cut short, except for a long strand called a side-lock that hung from the right side of the head. Married women also had a distinctive hairstyle. They wore their hair with bangs (hair covering the forehead) and shoulder length locks at the sides and longer locks in the back. This is called the triparti style because of the three different lengths of hair. Hairstyles did change considerably over the long history of ancient Egypt. The hieroglyphs, drawings that tell stories of the Egyptian past, indicate that long and short hair was popular for both men and women at different times. One style that

was popular throughout Egyptian history for both sexes was to have long hair that was combed behind the ears and then in front of the shoulders, creating an attractive frame for the face.

In addition to wigs and varying hairstyles, Egyptians wore different types of hats and headdresses. At the peak of Egyptian society, the ruler, called a pharaoh, wore the distinctive double crown known as a pschent. Other forms of headwear were worn for specific ceremonies. Many of the ceremonial hats were decorated with a figure of the uraeus, a sacred hooded cobra. Especially during the New Kingdom period, Egyptians used jewels and elaborate braiding, similar to cornrows, to decorate their heads.

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Headdresses

Egyptian aristocrats and pharaohs, or emperors, wore a wide variety of headdresses. Egyptians often wore wigs to protect themselves from the heat of the climate, and they likely wore headdresses for the same reason. Many of the headdresses depicted in the hieroglyphics, or picture drawings, found in Egyptian tombs indicate that headdresses also had a ceremonial purpose. The pschent, worn by the pharaoh to symbolize his or her power over all of Egypt, was the most famous headdress, but there were many others.

One of the most common forms of headdress was the nemes headcloth. This stiff linen headdress covered the head and most often had flaps that hung down the sides and over the shoulders. The nemes headcloth was often full of bright colors. It put a frame around the face and is famous as the type of headdress worn by King Tutankhamen, who ruled Egypt in the fourteenth century B.C.E. and whose gold casket was discovered in 1922 and has been displayed around the world. Another common headdress was the simple headband. Made of linen or perhaps even of leather inlaid with gold, the main purpose of this headdress was to hold the wearer's wig in place.

Burial mask of King Tutankhamen showing the king wearing a nemes headdress. *Reproduced by permission of Getty Images.*

Pharaohs are also depicted wearing a headdress known as the Blue Crown, or khepresh. This tall crown was likely made of stiff linen or leather and spread up and back from the forehead six to eight inches. It was blue, covered in small circular studs, and often had a carved uraeus, a sacred hooded cobra ornament, on the front and two long streamers hanging down the back. A famous crown was also worn by Queen Nefertiti, who ruled briefly around 1330 B.C.E. This blue, cone-shaped hat tapered down and covered her skull. It was banded with a decorative stripe and had a menacing uraeus at its front.

Many other forms of headdress have been found, most of which were associated with the various pharaohs who ruled Egypt over its long history. These headdresses often had ornaments with symbolic meanings, such as ostrich feathers to honor Osiris, the god of the underworld, or ram horns to honor Khnum, the god who created life.

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[*See also* **Volume 1, Ancient Egypt: Pschent**]

Pschent

The single most important piece of headwear in all of Egyptian history was the pschent, the crown of Upper and Lower Egypt. Historians believe that Upper Egypt (surrounding the upper Nile River in the south of present-day Egypt and in Sudan) and Lower Egypt (most of present-day Egypt) were united in about 3100 B.C.E. by King Menes. The rulers of Upper and Lower Egypt each wore a different type of crown. The White Crown of Upper Egypt, known as the hedjet, was a white helmet that was shaped much like half a football with a stretched out, rounded end. It also had a coiled uraeus, or sacred hooded cobra, just above the forehead. The Red Crown of Lower Egypt, known as the deshret, was a round, flat-topped hat that extended down the back of the neck and had a tall section that projected upward from the back side. From the base of the projection a thin reed curled up and forward, ending in a spiral. When King Menes united the two Egypts, he combined the hat into the pschent, or Double Crown. The pschent had as its base the Red Crown, which completely covered the wearer's hair. The White Crown emerged out of the top of the Red Crown.

From the time of King Menes on, nearly every pharaoh from the Old Kingdom (c. 2700–c. 2000 B.C.E.), Middle Kingdom (c. 2000–c. 1500 B.C.E.), and New Kingdom (c. 1500–c. 750 B.C.E.) is depicted wearing the pschent in hieroglyphs, pictures of Egyptian life that are preserved in tombs. The pschent symbolized the power of the pharaohs who ruled over one of the greatest empires of the ancient world.

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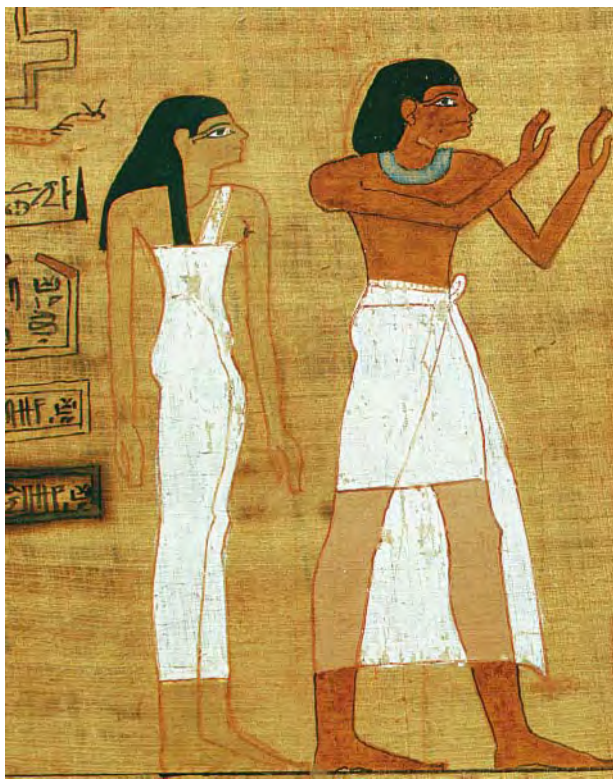
[*See also* **Volume 1, Ancient Egypt: Unraveling the Mystery of Hieroglyphs box on p. 18**]

Wigs

Upper-class Egyptian men and women considered wigs an essential part of their wardrobe. Wearing a wig signaled a person's rank in Egyptian society. Although a shaved head was a sign of nobility during most of the Egyptian kingdoms, the majority of Egyptians kept their heads covered. Wigs were worn in place of headdresses or, for special occasions, with elaborate headdresses. Egyptian law prohibited slaves and servants from shaving their heads or wearing wigs.



This man and woman are wearing traditional Egyptian wigs. *Reproduced by permission of © Gianni Dagli Orti/CORBIS.*

The base of an Egyptian wig was a fiber-netting skullcap, with strands of human hair, wool, flax, palm fibers, felt, or other materials attached. The wig hair often stuck straight out from the skullcap, creating large, full wigs that offered wearers protection from the heat of the sun. Most often black, wigs were also other colors. Queen Nefertiti, who lived during the fourteenth century B.C.E., was known for wearing dark blue wigs, and festive wigs were sometimes gilded, or thinly coated in gold.

Wig hair was arranged in decorative styles throughout all the kingdoms of Egypt. During the earliest dynasties (which began around 3200 B.C.E.) and the Old Kingdom of Egypt (c. 2700–c. 2000 B.C.E.), both men and women wore closely cropped wigs with

rows of short curls or slightly longer straight hair. In later kingdoms, some women began to grow their hair longer and wore wigs of greater length and bulk that showed their natural hair beneath. By the time of the Middle Kingdom (c. 2000–c. 1500 B.C.E.), bulky wigs with hair coils draping forward over each shoulder were favored. During the New Kingdom (c. 1500–c. 750 B.C.E.) men's wigs became much longer in the front than in the back and less bulky, but women's wigs became larger, completely covering the shoulders. For special occasions, wigs were decorated with gold, braided with colorful ribbons, or adorned with beads. Wigs were made even more elaborate with the addition of golden bands, caps, and fancy headbands.

The hot climate of Egypt made it uncomfortable for men to wear beards. However, Egyptians believed that the beard was manly, so they developed artificial beards, or beard wigs. Men of royal rank tied stubby beards on their chins for official or festive occasions. The king's beard was longer than that of other men and was usually worn straight and thick. Gods were depicted with thinner beards that curled up at the tip. Egyptians believed that kings were descended from the gods, and in some ceremonies kings would wear a curved beard to show that they represented gods.

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Egyptian Body Decorations

Ancient Egyptians took great care with their bodies, from the way they dressed to the ornaments that they wore. The many ways that Egyptians decorated their bodies reveal their fascination with appearances. Caring for the skin was very important, especially to wealthy people. Egyptians washed their bodies often using fairly harsh soaps that stripped oils from the skin. To soften their skin they used a variety of ointments and creams. These might contain scents to perfume their bodies. The Egyptian climate was very hot, and many Egyptians shaved their heads and their facial hair. Presenting a smooth, almost polished body surface was considered a sign of high status. Historians believe that the Egyptians may have invented some of the world's first grooming products, from deodorants to toothpaste, in order to improve their smell and appearance.

Egyptians used different kinds of makeup to paint their faces and bodies. Kohl, a black pigment, was the best-known form of makeup, and it was used by people of all classes to outline the eyes. Both women and men paid special attention to their eyes and used eye makeup to protect themselves from evil and to honor the goddess Hathor, the mother of the world. Eyes were typically made up with black kohl or green malachite powder, made from a mineral found in nearby mountains. Egyptians also used red makeup for their lips and rouge, or a reddish powder, for the cheeks. Evidence of many other forms of makeup has been found in tombs and depicted in hieroglyphs, the picture language that reveals so much about Egyptian history. It appears that Egyptians may have used wrinkle treatments and painted their nails as well.

Another way that Egyptians ornamented themselves was through the use of jewelry. The best-known pieces of jewelry were the highly decorated collars and pectorals (jewelry that was hung

This sculpture of Queen Nefertiti shows her adorned in a decorative headdress and jeweled collar, representative of what Egyptian royalty wore. *Reproduced by permission of © Francis G. Mayer/CORBIS.*

over the chest by a chain around the neck) that both men and women wore on their upper chest, under and around their neck. Many other forms of jewelry were worn, including necklaces, earrings, bracelets, and rings. Wealthy women might sew jewels into the fabric of their kalasirises, or long dresses.

The ruling pharaohs, kings and queens, wore special ornaments of their own, and these ornaments were filled with symbolism. Nearly every Egyptian pharaoh carried the crook and flail, symbols of the rule of the king. The crook was similar to a tool used by shepherds, a long staff with a hook at the end. The flail was a wooden rod with three straps hanging from one end, each strap bearing decorative pendants. Another ornament carried or worn by many pharaohs was the ankh, a symbol of life that looked like a cross with a loop for its upper vertical arm, whose origins are a mystery to historians.

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Collars and Pectorals

While the people of ancient Egypt mostly wore plain white linen clothing of simple design, this did not mean that they had no love of adornment. Two of the most notable items of jewelry worn in ancient Egypt were collars and pectorals, both types

of heavily jeweled necklaces. Collars were created with beads made of glass, precious stones, gold, and a glazed pottery called faience. These beads were strung on multiple strings of varying length that were then bound to a ring around the neck to make a wide, semicircular collar that covered the shoulders and chest of the wearer with bright color. Collars were also sometimes made by attaching beads, stones, and precious metals to a semicircle of fabric. The pectoral was usually a large, flat breastplate made of gold or copper, often decorated with symbols and inlaid with precious stones or glass. Pectorals were hung over the chest by a chain around the neck. Both collars and pectorals were worn by men and women alike.

Egyptians who could afford it wore brightly colored jewelry to show their rank and importance in society, as well as their love of beauty. Many items of jewelry served a spiritual purpose as well, by carrying images of the gods that protected the wearer. Collars often had symbols of the gods carved into their large metal clasps or into the beads of the collar itself. Pectorals were frequently adorned with symbolic pictures of gods and goddesses or were made in the shape of sacred symbols, such as winged scarab beetles or disks that represented the sun. Pectorals were considered amulets, or good luck charms, and were sometimes awarded to loyal servants of the ruling pharaoh in return for services performed. Elaborate jeweled collars and pectorals have frequently been found in the ruins of Egyptian tombs.

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Fragrant Oils and Ointments

"The Egyptians," write fashion historians Michael and Ariane Batterberry in *Fashion: The Mirror of History,* "were as clean

as any people in history." They bathed regularly, shaved their bodies of any excess hair, including that on the head, and used fragrant oils and ointments to keep their skin smooth and sweet smelling. The first female queen of Egypt, Queen Netocris, who is believed to have ruled around 2170 B.C.E., recommended regular bathing and scrubbing with a paste of clay and ashes. To return natural oils to the skin, Egyptians applied one of many types of oily preparations to their bodies. These oils were made from animal fat, castor oil, or olive oil, and they were scented with flowers or other plants. Evidence indicates that many Egyptians used such oils, including workmen and soldiers. Egyptians also prepared simple perfumes made from oils and fragrant flowers and seeds.

One of the more interesting ways to apply oils and fragrance to the body came in the form of a wax or grease cone worn on the head. Hieroglyphics, or picture stories often found in Egyptian tombs, show noble women (those born to the upper classes of society) wearing cones of grease or wax on their heads. These cones would slowly melt in the Egyptian heat, bathing the wearer's head, shoulders, and arms in the perfumes held in the cone, and leaving the skin oily and glistening. Luckily, most Egyptians shaved their heads and wore wigs, so they could easily remove their hair for cleaning.

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Jewelry

One of the most important ways that people in ancient Egypt showed their wealth and status was through the display of jewelry. In the early stages of Egyptian civilization known as the

Old Kingdom (c. 2700–c. 2000 B.C.E.), jewelry was quite simple, consisting primarily of beaded collars worn by the very wealthy. By the time of the New Kingdom (c. 1500–c. 750 B.C.E.), however, as conquering Egyptian armies came into contact with surrounding areas of the Middle East, jewelry became more common and more complex. A variety of tombs, both from the upper classes and from kings, or pharaohs, such as King Tutankhamen, who ruled briefly in the fourteenth century B.C.E. and whose tomb was discovered in 1922, reveal that Egyptians loved all types of jewelry, but especially gold.

Egyptians adorned all parts of their body with jewels. They wore anklets, bracelets, armlets, and necklaces. These might contain strings of beads, shells, or precious and semiprecious stones, including gold, pearl, agate, and onyx. The tomb of Queen Amanishakheto, who is believed to have ruled at the very end of the Egyptian Empire, in about 10 B.C.E., revealed that the queen wore stacks of bracelets. She also had several rings, some of which she wore attached to her hair. Women also wore crowns, breastplates, and dangling earrings.

Gold was a favorite material of the Egyptians. According to Mila Contini, author of *Fashion: From Ancient Egypt to the Present Day,* gold was "thought of as the brilliant and incorruptible flesh of the Sun" and was believed to have the power to offer eternal survival. Kings and queens were buried in golden masks to guarantee their immortality. Though many of the tombs of Egyptian pharaohs were robbed over the centuries, the tomb of King Tutankhamen, or King Tut, revealed the fascination with gold. King Tut was buried in three coffins, the outer two covered in gold leaf and the inner coffin made of solid gold.

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[*See also* **Volume 1, Ancient Egypt: Collars and Pectorals**]

Kohl

Kohl is a black powdery substance made from galena, an ore that is the source of the mineral lead. Galena ore was found near the Nile River at the city of Aswan, in present-day southeast Egypt, and on the banks of the Red Sea, among other places. Egyptian rulers sent expeditions to bring back the ore, which was made into sticks of the dark powder and used to make thick dark lines around the eyes. Cosmetics were an important part of the ancient Egyptian costume, and rich and poor alike used kohl to darken their eyes. The kohl used by poorer workers was made in sticks, while the wealthy kept their kohl in ornate boxes made of precious materials and often carved in beautiful shapes. Small amounts of kohl were taken from the box and mixed with animal fats to make it easier to paint on the face.

This wall painting of Queen Nefertiti shows her eyes outlined in the deep black kohl worn in ancient Egypt. *Reproduced by permission of © Christel Gerstenberg/CORBIS.*

In ancient Egypt kohl was used as a cosmetic to outline the eyes with a dramatic black line. While makeup was valued as a beauty aid, most cosmetics had other uses as well. The dark eyeliner gave some protection from the bright Egyptian sun, and the galena also helped to keep insects away from the eyes. Kohl had a religious purpose, too. Ancient Egyptians used large drawings of an eye to symbolize the eye of the god Horus—the Egyptian god of healing, among other things—and believed that the drawings would protect them. Many historians think that Egyptians believed that outlining their own eyes would help them carry the protection of the gods with them. Kohl became a popular cosmetic once again during the 1920s, when an "Egyptian look" came into fashion in the United States and Europe, and it is still used as eyeliner in many Eastern countries.

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Egyptian Footwear

For more than half of the recorded history of ancient Egypt there is almost no record of the use of footwear. The main source of evidence for this period, the pictorial stories found in tombs known as hieroglyphs, showed every class of person, from the ruling pharaoh (king or queen), to the lowly worker, going barefoot. This may not mean that people never wore some foot protection, but it does seem to indicate that footwear was of very little importance.

Historians are not sure why sandals were suddenly introduced but, beginning at the start of the New Kingdom period of Egyptian history in about 1500 B.C.E., sandals suddenly began to appear on the hieroglyphs depicting scenes of Egyptian life. Egyptians had developed advanced shoemaking skills for their time, and they created sandals woven of reeds or leather that were quite similar in design to many modern sandals.

Though the design of Egyptian sandals was simple, the wealthy still found ways to adorn them. Some had buckles on the straps made of precious metals, while others had jewels embedded in the woven soles. Some sandal designs had turned up toes, probably to keep sand out of the shoe as the wearer walked.

There is very little evidence of the use of covered shoes in ancient Egypt. The few that have been found were woven from palm fiber and grass. Such shoes seem to have been prized possessions. Sometimes travelers removed their shoes to keep them safe while they were on the road and then put them on again at journey's end. Other shoes have been found in tombs, indicating that they were important items to the dead person.

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[*See also* **Volume 1, Ancient Egypt: Unraveling the Mystery of Hieroglyphs box on p. 18**]

Sandals

One of the very earliest hieroglyphs, or picture stories of ancient Egypt found preserved in tombs, shows a sandal maker accompanying King Menes, the Egyptian ruler who united Upper and Lower Egypt in about 3100 B.C.E. Despite this evidence, most hieroglyphs show that Egyptians during the Old Kingdom period (c. 2700–c. 2000 B.C.E.) and the Middle Kingdom period (c. 2000–c. 1500 B.C.E.) went barefoot. Beginning in the New Kingdom period (c. 1500–c. 750 B.C.E.), however, sandals became the favored form of footwear. Sandals protected the feet from the hot desert sand, but their open tops allowed the feet to stay cool. They were certainly worn by nobles and pharaohs, high officials and kings and queens, though working people may still have gone barefoot.

A pair of leather Egyptian sandals. *Reproduced by permission of © Gianni Dagli Orti/CORBIS.*

The sandals worn by ancient Egyptians were very simple. They had a base that was made of wood, goatskin, or fibers from palm trees or

the papyrus plant. They were held to the foot by simple straps, one of which crossed the arch of the foot and the other that went from the arch strap between the big toe and the second toe. Many of the sandals that have been discovered come to a point in front of the toes.

More elaborate sandals have been discovered in the tombs of some of the pharaohs. The tomb of King Tutankhamen, who ruled briefly in the fourteenth century B.C.E. and whose tomb was discovered in 1922, contained several pairs of sandals, including a jeweled pair and a pair with soles that were imprinted with images of his enemies. The images were meant to convey that when King Tutankhamen walked on these sandals he crushed his enemies underfoot.

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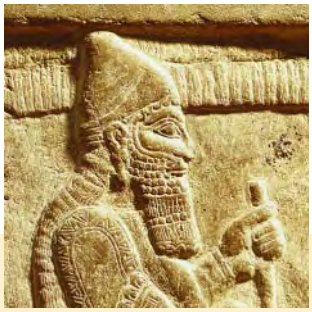
[*See also* **Volume 1, Ancient Egypt: Unraveling the Mystery of Hieroglyphs box on p. 18**]



Mesopotamia

Between 3000 B.C.E. and 300 B.C.E. the civilizations thriving in Mesopotamia, a large region centered between the Tigris and Euphrates Rivers in modern-day Iraq, laid the foundation for customs that would dominate later European culture. Though many different societies emerged and organized cities, states, and empires in Mesopotamia, historians study these cultures together because they lived near each other and had many similarities. The main civilizations were the Sumerians (3000–2000 B.C.E.), the Akkadians (2350–2218 B.C.E.), the Babylonians (1894–1595 B.C.E.), the Assyrians (1380–612 B.C.E.), and the Persians (550–330 B.C.E.).

The people of Mesopotamia

The Sumerians created the earliest civilization in Mesopotamia around 3000 B.C.E. Large city-states developed near the Euphrates River. Some of the cities grew to have populations near 35,000 citizens. Although most Sumerians made their living by farming, professionals, such as doctors, organized into powerful associations. Both rich and poor Sumerians were considered citizens, and slaves could earn money and buy their freedom. While men enjoyed the most power in society, women in Sumeria held power in their families and a ruler's wife had authority in the government of a city-state.

A Mesopotamian alabaster figurine. *Reproduced by permission of © David Lees/CORBIS.*

Living among the Sumerians for many years, the Akkadians took power of Mesopotamia around 2350 B.C.E. Little evidence is available to describe the Akkadian culture, but it is believed to have resembled the Sumerian culture but differed in language and ethnicity. Sumerians reclaimed control of the region after about two hundred years of domination by the Akkadians and others. Under the restored Sumerian rule, Mesopotamia was again dominated by thriving agriculturally-based cities.

By 1894 B.C.E. the Babylonians rose to power in Mesopotamia. Babylonians created a thriving, organized society. Under the rule of Hammurabi (1792–1750 B.C.E.), the king of Babylon, a code of laws was developed and written down. Although evidence exists that Babylonians sold clothing and perfumes in stores, little is known about what Babylonians actually wore. While there are some depictions of the king, which indicate that he dressed in styles very similar to the Sumerians, no pictures of Babylonian women exist. The Babylonian Empire fell in about 1595 B.C.E.

Assyrians had prospered in Mesopotamia for many centuries, but by 911 B.C.E. the society began conquering surrounding areas and united Mesopotamia into one enormous empire that encompassed the Taurus Mountains of modern-day Turkey, the Mediterranean coast, and portions of Egypt. To hold their empire together, the Assyrians aggressively protected their territory and battled constantly with enemies. At the same time as they multiplied and defended their conquests, Assyrians built cities with large buildings and statues. Assyrian society was controlled by men, and women were legally inferior to them. Although the Assyrians built strong economic ties over a vast territory, they ruled brutally and the conquered nations celebrated when the Assyrians were overthrown in 612 B.C.E.

After the Assyrians were conquered, the Persian Empire rose to prominence. The Persian Empire, which united approximately

twenty different societies, became known for its efficiency and its kindness to its citizens. Under Persian rule products such as clothing, money, and furniture were made in vast quantities.

How much do we really know?

The artifacts left by these cultures include clay and stone statues, carvings on palace walls, carved ivory, some wall paintings, and jewelry. These items illustrate the clothing, hairdressing, and body adornment of these cultures as well as how these cultures idealized the human form. While these visual forms provide costume historians with a great deal of information, of even greater interest are the written tablets that have been discovered. The development of written language in Mesopotamia provides historians and archeologists, scientists who study past cultures, with information about daily life in the distant past. Descriptions of how the people of Mesopotamia acted toward one another, how they dressed and cleaned themselves, how they prepared for weddings, how they organized businesses, and how they ruled by law are among the things that are recorded in written language.

But even with this information, it is impossible to know if we truly understand what the people of Mesopotamia looked like or exactly what they wore. The statues made by sculptors offer simplified depictions of people and their clothing, making it difficult to know the type of fabric used in a particular garment. In addition, different cultures portrayed people in different ways. The Sumerians created statues and pictures of stocky, large-eyed people while the Assyrians depicted people as lean, strong, and hairy. It is impossible to know if these people actually looked different from one another or if these artifacts represent the idealized version of different cultures.

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Mesopotamian Clothing

The civilizations that developed in Mesopotamia near the Tigris and Euphrates Rivers between 3000 and 300 B.C.E. developed impressive skills for fashioning clothing. The evidence of these civilizations' clothing remains on sculptures, pottery, and in writings left on tablets and royal tombs. It indicates that a thriving textile or fabric industry existed in the early civilizations of Mesopotamia, which included the Sumerians (3000–2000 B.C.E.), the Akkadians (2350–2218 B.C.E.), the Babylonians (1894–1595 B.C.E.), the Assyrians (1380–612 B.C.E.), and the Persians (550–330 B.C.E.). Textiles were used for trade purposes and were also given as gifts to kings and queens.

Although the earliest civilizations used animal skins to protect themselves from the environment, people soon learned how to pound wool and goat hair into felt or weave it into cloth. Wool was the most common fabric used to make clothing in Mesopotamia and was used for practically every type of garment from cloaks to shoes. Looms for weaving fabric were in use as early as 3000 B.C.E. The skill of early weavers is extraordinary. Some fragments of linen discovered in royal tombs are almost as finely woven as modern-day linen fabric. Linen was a more luxurious fabric and was woven for the clothing of the wealthy, priests, and to adorn statues of gods. Other finely woven fabrics also became available for the wealthiest in Mesopotamia. Soft cotton was introduced in Assyria around 700 B.C.E., and silk became available later.

The surviving evidence does not show the colors of clothing made in Mesopotamia, but archeologists, scientists who study past civilizations, have discovered letters that describe how dyes, appliqués, embroidery, and beads were used to beautify garments. As early as 1200 B.C.E. a type of shell known as Maoris produced a highly-prized dye called Tyrian purple. Artifacts found in royal

A detail showing Mesopotamian clothing. *Reproduced by permission of © Gianni Dagli Orti/CORBIS.*

tombs provide evidence of fitted sewn garments, gold appliqués, and elaborately decorated clothes.

What they wore

The earliest evidence of civilization in Mesopotamia is identified as Sumerian. Early Sumerian men typically wore waist strings or small loincloths that provided barely any coverage. However, later the wraparound skirt was introduced, which hung to the knee or lower and was held up by a thick, rounded belt that tied in the back. These skirts were typically decorated with fringe or pieces of fabric cut in a petal shape. All classes of men seem to have worn these skirts. Early Sumerian women seem to have worn only a shawl wrapped around their bodies. These shawls were often decorated with simple border patterns or allover patterns. Later Sumerian women typically wore sewn outfits covered with tiers of fringe. These included skirts much like those worn by men and shawls or tops that were also fringed. By the

end of Sumerian rule around 2000 B.C.E. both men and women wore skirts and shawls.

There is less evidence about what men and women wore during Babylonian rule from 1894 to 1595 B.C.E. The scant evidence available suggests that Babylonians wore skirts and shawls very similar to the Sumerians, although some men during Babylonian rule did wear loin skirts with a hemline that slanted from the upper knee in the front to the calf in the back. Evidence does suggest that the fringe on garments became more elaborate during this time. One painting discovered shows a king wearing a skirt with tiered fringe that is alternately colored red, gray, gold, and white. No evidence of female attire exists except for what was depicted in renditions of goddesses. Goddesses were shown wearing sleeved dresses with fitted bodices, V necks, and straight skirts.

The Assyrians, who ruled from 1380 to 612 B.C.E., continued to wear fringed garments. Both men and women wrapped fringed shawls over their shoulders and around their waists to cover themselves from their shoulders to nearly their ankles. These were held in place by belts. Around 1000 B.C.E. Assyrian men began wearing belted knee-length tunics with short sleeves. Men of high status, such as kings and military officers, also wore woolen cloaks dyed blue, red, purple, or white. After the Assyrians were conquered in 612 B.C.E., the Persian Empire began to prosper and people in Mesopotamia adopted Persian trousers into their wardrobes.

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Fringe

Across all the civilizations living in Mesopotamia (the region centered in present-day Iraq near the Tigris and Euphrates Rivers) from 3000 to 300 B.C.E., fringe was a popular and important

decorative adornment for the clothing of both men and women. It is believed that fringe was worn by all classes of people. The evidence for how fringe was used and what it looked like is found on sculptures, statues, and described in the writings left by these civilizations.

Fringe adorned the two most basic garments worn in Mesopotamia: the skirt and the shawl. These garments were made out of woven wool or linen, and later, for the wealthiest people, cotton or silk. The hems, or edges, of skirts and shawls were decorated with fringe that either hung straight or was knotted into elaborate designs. Fringe could be cut from the whole piece of cloth that made up the skirt or shawl or it could be a separate piece sewn onto the garment.

In later civilizations of Mesopotamia the fringe on garments became more and more decorative and elaborate. Fringe could be dyed many colors and layered in tiers to cover entire garments. Some men would use the fringe of their shawls as a type of signature for contracts. Instead of using a seal to impress their mark on a clay contract, men would use their unique fringe. Fringe has been used for decoration at other points in human history, notably as decoration on the leather clothes of cowboys in the American West and as a brief fashion trend in the 1970s.

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[*See also* **Volume 3, Nineteenth Century: American Cowboy box on p. 614; Volume 5, 1961–79: Fringe**]

Shawl

For the men and women living in Mesopotamia (the region centered in present-day Iraq near the Tigris and Euphrates Rivers)

from 3000 to 300 B.C.E., a fringed shawl was a typical garment. Unlike modern-day shawls that are worn over the shoulders and head, the shawls of Mesopotamia were wrapped around the hips like long skirts or wrapped around the torso with one end tossed over the left shoulder, covering the body to the feet like a dress. Whether worn as a skirt or a dress, shawls were held in place with belts tied in the back.

The first depictions of shawls on statues and bas-reliefs, or wall carvings, on the remains of palace walls show rather plain fabric wraps. In time, however, the fringe and decorative borders of these shawls became more elaborate. Shawls were made most commonly out of wool, but wealthy people could afford finely woven linen, and after 700 B.C.E., perhaps even cotton or silk. The wealthiest people also wore embroidered shawls or shawls decorated with gold or precious stone beads.

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Mesopotamian Headwear

Men and women adorned their heads in very different ways in Mesopotamia, situated in the region centered in modern-day Iraq near the Tigris and Euphrates Rivers between 3000 and 300 B.C.E. In the early years of civilization there, most men shaved their heads bald while women braided their long hair into elaborate styles pinned to the top of their heads. They also covered their hair with netting, scarves, or turbans.

Elaborate hairstyles soon became important for both men and women in Mesopotamia. Men started to grow their hair longer and would wear it in waves. The king began to wear a full beard and long braided hair tied in a large bun at the nape of his neck. Women continued to wear their hair long, twisting it into large buns that covered the top of the head to the base of the neck and adorning it with ribbons and pins.

The wealthiest people decorated their elaborate hairstyles with beautifully made jewelry of gold and silver. A royal tomb from Sumeria dating from 2500 B.C.E. included a golden helmet with a leather lining. The gold of the helmet was expertly formed to resemble the hairstyle popular for men of the time: waves around the face with a bun tied in the back. The same tomb contained jewels of the queen as well. One of the most impressive pieces is a headdress made of a wreath of golden leaves and blue lapis lazuli flowers with a golden fan topped with similar flowers in the back. In addition to these ornate headdresses, the king and queen also wore beautiful jewelry.

Assyrian rule from 1380 to 612 B.C.E. altered hairstyles slightly. Men wore full beards and mustaches with longer curled hair. But some people with certain occupations, such as priests, doctors, and slaves, had specific hairstyles and headdresses, especially for special ceremonies. The king, for example, wore a tall hat made

of alternating rows of patterned and plain bands topped with a pointed cone. Persians, who ruled Mesopotamia from 550 to 330 B.C.E., continued to curl their hair but began to wear rounded and pointed hats, probably made of leather.

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Turbans

A turban—or hat made of elaborately wrapped, finely woven fabric—adorned the heads of women as early as the Sumerian civilization, which began in 3000 B.C.E. The Sumerians lived in the fertile valley between the Tigris and Euphrates Rivers in modern-day Iraq. Skilled weavers used their own hands and machines called looms to make the delicate, lightweight fabrics that turbans required. Sumerian sculptures, statues, and royal tomb remains depict women wearing turbans so elaborate that they must have required help in wrapping them. Sumerian turbans draped around women's heads in many different complex decorative ways. Turbans represented one of the many intricate styles for dressing hair that Sumerians practiced.

Sculpture showing a man wearing typical Mesopotamian turban.
Reproduced by permission of © Gianni Dagli Orti/CORBIS.

Though little is known about the earliest turbans

worn in Mesopotamia, the area in which the Sumerians lived, we do know that the turban became an important form of headwear for men in the Middle East, the Far East, and Africa for much of recorded history. They were common from the earliest years of civilization in India before the third century C.E., and they became popular among Turks after the decline of the Byzantine Empire in 1453 C.E. They are now worn by members of the Sikh religion, as well as by some Muslims and Hindus, in order to show their religious faith.

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[*See also* **Volume 1, India: Turbans; Volume 2, Byzantine Empire: Turbans**]

Veils

In Mesopotamia, the region centered in present-day Iraq near the Tigris and Euphrates Rivers, a veil was a rectangular piece of cloth woven of linen, wool, or cotton and worn by women to hide their faces from public view. While the veils worn by the wealthiest women could be beautiful, veils were not worn for fashionable reasons alone. Veils were one of the first legally enforced garments.

The first use of the veil dates back to the Assyrians, the rulers of Mesopotamia from about 1380 to 612 B.C.E. The Assyrian empire stretched from the Persian Gulf to the Mediterranean Sea and reached into Egypt. Assyrian legal writings preserved on engraved stone tablets detail the first laws concerning the concealment of women's faces. The basis of these laws is found in the very different legal status of Assyrian men and women. Assyrian men enjoyed a great deal of power, while women had none. Women were considered property and legally belonged to their fathers until marriage, when ownership passed to their husbands. Assyrian laws about veils enforced the different status of men and women and also defined the differences between types of women.

Assyrian law dictated that wives, daughters, and widows must wear a veil, but prostitutes and slave women were forbidden from wearing a veil. The veil thus served as a way of protecting a father or husband's interest in his daughter or wife. The alluring face of a married or marriageable woman could not tempt men from beneath a veil. Wives, daughters, and widows would be severely punished for not covering their faces in public. But punishments also extended to male observers. If a man recognized a prostitute or slave woman wearing a veil and did not report her to an authority, he could be publicly flogged (beaten), mutilated (having his hand chopped off, for example), or imprisoned.

The tradition of veiling continues into the twenty-first century. The Muslim religion, which is practiced by millions of people across the globe, encourages the use of veils by women. Modern-day women who follow the Muslim religion customarily wear veils, and some countries, such as Saudi Arabia, have Muslim governments that enforce laws concerning women wearing veils.

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Mesopotamian Body Decorations

Many different ethnic groups lived in Mesopotamia, the region between the Tigris and Euphrates Rivers in present-day Iraq, between 3000 B.C.E. and 300 B.C.E. Among the most prominent were the Sumerians, Akkadians, Babylonians, Assyrians, and Persians. Clothing historians have studied carved statues, the artifacts of royal tombs, and written tablets that show and describe the decorative accessories these people wore.

While slaves and the poorest people wore simple, functional clothes, the wealthiest could afford beautifully made jewelry. Men, women, and children all wore jewelry. A royal tomb from Sumeria dating from around 2500 B.C.E. included an abundance of beaded necklaces, rings, bracelets for the wrist and ankles, stickpins, and other jewelry. Made of gold and silver, the jewelry was set with decorative gemstones such as deep blue lapis lazuli, red carnelian, white alabaster, and sparkling crystals. Mesopotamian jewelry was large and elaborate. A pair of gold hoop earrings discovered in a queen's tomb, for example, are so large that they must have been worn hooked over the ears because they would have been too heavy to hang from the earlobes.

Little evidence remains about how the people of Mesopotamia groomed themselves, but the evidence that does exist indicates that Mesopotamians treated their bodies with great care. Sumerian texts include a story of a goddess bathing and perfuming herself for her bridegroom. To make perfume, Mesopotamians soaked fragrant plants in water and added oil. Some texts indicate that women wore makeup. Shells filled with pigments of red, white, yellow, blue, green, and black with carved ivory applicators have been found in tombs. Perfume was also important for cosmetic, medicinal, and other uses.

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Mesopotamian Footwear

As civilizations developed in Mesopotamia between 3000 and 300 B.C.E., foot coverings became more important. From the earliest times to about 911 B.C.E., the available evidence indicates that the people who lived in Mesopotamia, the region between the Tigris and Euphrates Rivers in present-day Iraq, went without any footwear at all. Even though these people had developed needles for sewing garments, looms for weaving, and the skills to make beautiful gold jewelry, they worked, entertained, worshiped, and went to

Working men often wore sandals to protect their feet against the elements. *Reproduced by permission of © Gianni Dagli Orti/CORBIS.*

war with unadorned bare feet. Statues of kings and queens in elaborately fringed outfits and carefully styled hair show these people without shoes.

The first depictions of people wearing foot coverings appear between 911 and 612 B.C.E. during the time of Assyrian rule. Although no samples of Assyrian footwear have been discovered, sculptures, statues, and bas-reliefs, or wall carvings, on the ruins of palace walls show men wearing sandals for some occasions, women in slippers with toe coverings, and warriors wearing boots with laces tied below the knee. Not until 550 to 330 B.C.E., when the Persians ruled, was footwear common. Regrettably, almost nothing is known about the details of how these shoes were made.

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Payne, Blanche, Geitel Winakor, and Jane Farrell-Beck. *The History of Costume.* 2nd ed. New York: HarperCollins, 1992.

Sandals

While the men living in the Sumerian (3000–2000 B.C.E.), the Akkadian (2350–2218 B.C.E.), and the Babylonian (1894–1595 B.C.E.) empires of Mesopotamia, the region between the Tigris and Euphrates Rivers in present-day Iraq, went barefoot all the time, Assyrian men began to wear sandals for everyday use around 911 B.C.E. Showing these changes are sculptures and bas-reliefs, or wall carvings, from the time period depicting men with foot coverings. The evidence suggests that all men went barefoot while worshipping and some men continued to go barefoot all the time. Some, however, began to wear protective sandals for everyday use, especially those living in the more mountainous areas, and some wore boots while fighting wars or hunting.

No Assyrian sandals have survived, but the remaining pictures and sculptures show that they had a wedge heel, a heel covering, and were held to the foot with straps and a toe ring. These sandals were probably made out of leather or strong grasses called reeds and are the earliest foot coverings in Mesopotamia.

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India

India is a vast subcontinent, or landmass that is part of a continent but is considered an independent entity, that contains many varied geographical regions. The Himalayan mountain range, which includes the highest mountains in the world, stretches across the north of the country along its border with Tibet. Three of India's largest rivers originate in the Himalayas: the Indus, the Ganges, and the Brahmaputra. These rivers feed a vast flat plain at the foothills of the Himalayas called the Indo-Gangetic Plain. A lush rainforest covers the northeast. These fertile lands are home to farmers. The west of India is covered by the Thar Desert, home to desert nomads, people with no permanent residence who move from place to place usually with the seasons. The southern tip of India is much drier and less fertile, while most people fish for a living along the western and eastern coasts.

Origins of Indian civilization

Indian civilization is based on the cultures of peoples as varied as the country's geography. The first Indians lived in the Indus Valley civilization that flourished along the Indus River in modern-day Pakistan, from 2500 to 1600 B.C.E. Remains from the Indus Valley civilization that have been recovered by archeologists,

scientists who study the physical remains of ancient cultures, indicate that the society was quite advanced, with well-built brick houses, buildings for storing grain, paved roads, a written language, and a citadel, or a fortress from which a city is ruled and protected. These peoples, called Dravidians, were invaded by a nomadic tribe called Aryans who eventually settled throughout present-day northern India. The cultures of these two different societies combined and created the Hindu religion, which has been the dominant cultural

The Taj Mahal is one of the most well-known landmarks in India and an important cultural symbol. *Reproduced by permission of Ms. Susan D. Rock.*

force in India for thousands of years and heavily influenced the habits of dress practiced by Indians. The blending of various cultures has become the hallmark of Indian civilization up to the present day.

Over the years, nomadic tribes and other invading peoples have continued to shape Indian civilization. The Mauryan Empire, which flourished in 250 B.C.E. and dominated northern India for about 140 years, had a large army, complex tax system, and an organized government. After witnessing the brutality of war, Emperor Ashoka, the last Mauryan leader, converted to Buddhism, a religion that encourages people to be accepting of differences among them and to live together peacefully. Ashoka's peaceful teachings and kindness continue to influence life in India.

The second great empire in Indian history was the Gupta Empire, which lasted from 319 to 550 C.E. The Guptas encouraged learning, especially in the arts and sciences. Under Gupta rule the world was discovered to be round and the mathematical concept of zero came into being. Another great change in Indian life occurred from the eighth to the sixteenth century when Muslims slowly invaded India and eventually conquered it to create the Mogul Empire, which ruled all of India and other areas for approximately two hundred years, from about 1500 to 1700 C.E. The Muslims strongly influenced the peoples of India; many converted to the Muslim religion and began wearing clothes that conformed to the Muslim religion's dress code. The Moguls did tolerate other religions, and they created a peaceful advanced society that fostered the arts and sciences.

Trading brings more change

Over the years the rulers of India nurtured the skills of many craftsmen. These craftsmen learned to create beautiful jewelry, weave fine cotton fabric and other more expensive materials, develop intricate dyeing and decorating practices to beautify fabric, and excel at making other products for trade, such as spices and tea. By 1498, when Portuguese explorer Vasco da Gama (c. 1460–1524) reached India, Indian civilization had a great deal to offer other cultures. Europeans desired Indian spices and fabrics in particular. The East India Company of Britain controlled most of the trading in India by the 1600s. When the Mogul Empire ended and India was divided into many small kingdoms in 1700, trade with Europe did

not stop. In fact, Britain continued to gain power in the region and by 1858 India had become a British colony.

Although Indians benefited from new railways, roads, and postal and telegraph services under British rule, living under British control frustrated many Indians. By the twentieth century many wanted to rule themselves. Mahatma Gandhi (1869–1948) inspired Indians to peacefully extract control of India from the British. India became an independent democracy in 1947 and was now the seventh-largest country in the world. At that time the Hindu majority dominated India and the Muslim minority created the countries of Pakistan and Bangladesh.

Modern-day India

India continues to be home to very diverse peoples. Most people follow the Hindu religion; about 10 percent are Muslim; others are Buddhists, Christians, Jews, and other religions. India recognizes fifteen official languages, but nearly one thousand different dialects are spoken in the country. Indian society had been divided into four distinct social groups, called castes, since 1500 B.C.E. These castes were based on people's jobs: priests were considered the highest, most respected class, followed by warriors and princes, and then by merchants and farmers. The lowest caste was made up of people called the "untouchables," those who worked with sewage or garbage, among other "unclean" things. The caste system locked people into a certain position in society for life. If a person married outside of his or her caste, he or she would risk being shunned by family and friends. The Indian government outlawed the caste system in 1949 and has instituted policies to make up for the discrimination of the caste system's rules.

Although Indian culture has felt the effects of many outside influences, its distinctive costume traditions have lasted for thousands of years. The clothing styles worn from the earliest civilizations in India continue to be worn in modern times. The garments made in ancient India were woven of light fabric and wrapped around the body to create different styles. Although Indians knew how to sew before the Muslims invaded, it was Muslims who popularized the wearing of sewn garments, including trousers and jackets. Of course trade with the West also opened India to the cultures of Europe, and many modern-day Indians do wear clothes similar to Westerners, es-

pecially men working in Indian cities. Yet styles of thousands of years ago continue to influence Indian fashion to this day.

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Indian Clothing

A historical record of Indian clothing is difficult to trace. While there is an abundance of sculpture and literature dating from the earliest periods of civilization in the Indus Valley (which flourished along the Indus River in modern-day Pakistan) around 2500 B.C.E., scholars have had difficulty dating the changes in clothing styles and naming the variations on certain styles over time. Another problem in identifying trends in Indian clothing is the abundance of different ethnic and cultural groups that have lived and are living in the country; each of which has its own distinctive style. These circumstances make it possible to make generalizations about Indian clothing, but not to make concrete statements about each and every style worn in the country.

An Indian women often has to keep almost her entire body covered in clothing. *Reproduced by permission of © Michael Maslan Historic Photographs/CORBIS.*

The oldest type of Indian clothing was fashioned out of yards of unsewn fabric that were then wound around the body in a variety of ways to create different, distinct garments. This clothing was woven most commonly out of cotton but could also be made of goat hair, linen, silk, or wool. Some of the most popular garments are a wrapped dress called a sari, a pair of pants called a dhoti, a hat called a turban, and a variety of scarves. These styles of garments have been popular in India since the beginning of its civilization and continue to be worn in the twenty-first century.

Changes in the styles worn by Indians reflected their contact with other peoples. As different tribes of people invaded or entered

India to trade or to live, they brought with them distinctive clothing styles. Throughout the different regions of India, the changes in clothing styles can be linked to some contact with other cultures. For example, Indians knew how to sew long before the sixteenth century when the Moguls, or Muslims, invaded, and they had long adorned their wrapped garments with elaborate embroidery stitches. But when the Moguls took power over the region, the Moguls' style of sewn clothing became popular among Indians. Sewn jackets and trousers were among the styles popularized by the Mogul leaders, although traditional wrapped clothing remained common.

Trade contacts also spread Indian clothing styles and cloth to other parts of the world. The Dutch and the English established trade routes with India in the late 1400s, and by the 1600s Indian cotton was exported to regions throughout Europe and the American colonies, where shawls made of Indian cloth became especially popular. In the twenty-first century India continues to be a major source of finely woven fabrics for garment manufacturers worldwide.

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Burka

A long, flowing garment that covers the whole body from head to feet, the burka, also known as burqa or abaya, is an important part of the dress of Muslim women in many different countries. Some burkas leave the face uncovered, but most have a cloth or metal grid that hides the face from view while allowing the wearer to see. The exact origin of the burka is unknown, but similar forms of veil-

ing have been worn by women in countries such as India, Pakistan, Saudi Arabia, and Afghanistan since the beginning of the Muslim religion in 622 C.E.

The Koran, the holy book of Islam, directs believers to cover themselves and be humble before God. Different societies and religious leaders have interpreted this command of the Koran in many different ways, often requiring both men and women to cover their heads as a sign of religious respect. Some Muslim societies have required women to cover themselves more modestly than men, covering not only their heads but also most of their bodies and even their faces. The burka is one example of very modest clothing worn by Muslim women.

Two women wear white burkas, traditional women's dress in cultures of the Middle East. *Reproduced by permission of © Bettmann/CORBIS.*

The burka has mainly been worn in very conservative Muslim cultures, which often restrict the movement and power of women. Young girls are not required to cover themselves with a burka, but at puberty or marriage they begin to wear it. While women do not wear the burka while they are home with their families, they are required to wear it when they are in public or in the presence of men who are not family members. In many places the burka was first worn as a sign of wealth and leisure, because a woman could not easily work while wearing the long garment.

Though the burka often appears confining and limiting to Western eyes, many devout Muslim women choose to wear the long veil. Some say that the coverage of the burka gives them a privacy that actually makes them feel freer to move about in society. However, others say that even though the burka protects women from the staring eyes of strange men, it does not prevent the wearer from being touched or pinched by passing men. Also, many Muslim women who live in very conservative societies are forced to wear the burka whether they want to or not, and many have been punished harshly for refusing to cover themselves as their authorities demand.

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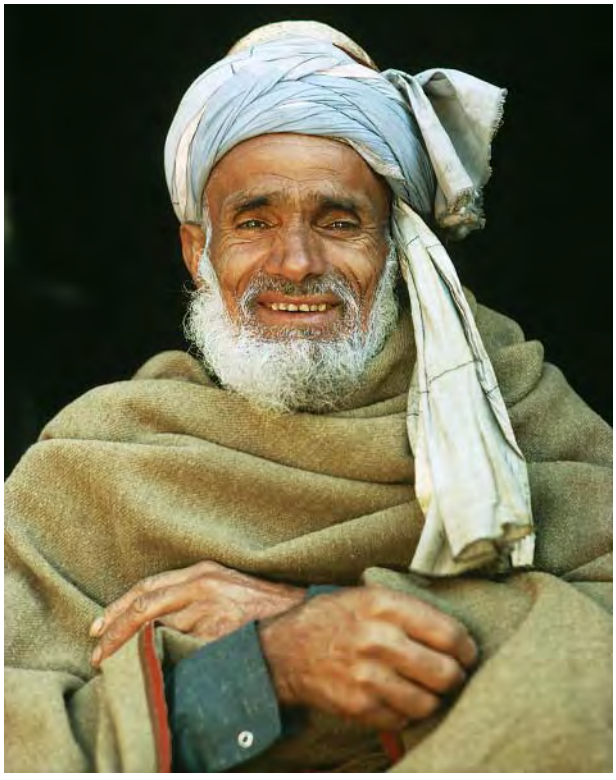
[*See also* **Volume 1, Mesopotamia: Veils**]

Chadar

The chadar, also spelled chador or chadoor, is a multipurpose garment worn by many people in India since before the third century C.E. Indians and others living in countries of the Middle East continue to wear the chadar to this day. Though the size, shape, and color of the chadar vary somewhat in different cultures, it is basically a large scarf, about three yards long and one yard wide, or larger. Both men and women use the chadar as a shawl or wrap for protection from the weather, for modesty, and for religious purposes. Some chadars have decorative or fringed edges.



This man wears a heavy brown wool chadar over his shoulders and arms, most likely for warmth. *Reproduced by permission of © Lindsay Hebberd/CORBIS.*

The chadar is a common accessory in desert countries like Afghanistan, where it is often wrapped around the body, head, and face for protection from sand and dust storms. In less harsh weather, men usually wear the chadar around the shoulders, like a shawl. Women in Muslim societies are often required to cover themselves more modestly than men, and they wear the chadar over their heads as well, holding an end between their teeth when they wish to cover their faces. Some women wrap the chadar tightly around their neck and head to form a sort of headdress that may cover all or part of the face. The abundant fabric of the

chadar is useful for many purposes. A mother may wrap her baby in one end of the scarf and use it to cover them both while she breastfeeds. Ends of the chadar may also be used to tie small bundles to make them easy to carry. Some women's chadars are large enough to cover the wearer from head to toe, similar to the long burka also worn by Muslim women.

The chadar also has religious and ceremonial purposes. The color and designs used in the fabric often have religious significance. Many Muslim men use the chadar to wrap themselves or kneel upon it for prayer, and a large version is often used to wrap around the dead before burial.

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Choli

At the dawn of Indian civilization in 2500 B.C.E., women left their breasts bare. It was under Muslim rule, which lasted from 1500 to 1700 C.E., that women began to dress more modestly. The choli, a sewn garment that covered women's breasts, became popular as the Muslims rose in power. The choli is worn with a skirt or under a sari, a draped dress.

Although Indian women wore unstitched garments from the beginning of Indian civilization, from the first invasion of the Muslims in about the tenth century some Indians began to wear stitched garments. The choli is such a garment. The first choli only covered a woman's breasts, leaving her back bare. The garment evolved into many different variations, the most common being a tight-fitting bodice with short or long sleeves that ended just below the breasts or just above the waist. Many other variations of the choli are worn throughout India today and include styles fastened with ties, versions with rounded necklines, and some that shape or flatten the breasts.

Two young girls wear several items of traditional Indian dress, including brightly colored cholis. *Reproduced by permission of © Howard Davies/CORBIS.*

Worn mostly in the north and west of India, the choli is distinguished in different regions by various decorations. The fabric can be dyed bright colors, embroidered, or appliquéd with mirrors. Cholis are made of cotton or silk but can also be made of organza and brocade for special occasions.

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Dhoti and Lungi

Two styles of clothing have been most popular with Indian men and boys from ancient times to the present day: the dhoti and

the lungi. Both the dhoti and the lungi are garments made from wrapping unsewn cloth around the waist to cover the loins and most of the legs of their wearers. Although these garments are most often worn by men, women do wear them and other similar garments that resemble skirts.

A dhoti is a large cloth wrapped around the waist and then between the legs with the end tucked into the fabric at the waist in back. A dhoti resembles trousers but is made of unsewn fabric. Commonly, dhoti drape below the wearer's knees to mid calf, but some men in warmer parts of India and young boys wear the dhoti above the knee. Although normally created out of a single piece of fabric, the dhoti can also be secured by a kamarband, or a piece of cloth tied around the waist like a belt. The lungi also covers the man from the waist down but resembles a long skirt. A lungi is made by wrapping a cloth around the waist and securing it with a knot called a duba. Both the dhoti and the lungi can be worn alone with a bare chest or with a variety of upper body coverings including shawls, shirts, or jackets.

This man wears a lungi with a colorful pattern around his legs and waist. *Reproduced by permission of © Sheldan Collins/CORBIS.*

Both dhoti and lungi have been woven out of silk, cotton, and sometimes wool. Although the dhoti is most commonly made of thin white cotton, the lungi is often dyed bright colors or decorated with colorful patterns. Lungis are either dyed a plain color or decorated with stripes or plaids and bordered in a contrasting color. If the garment is made with dyed yarn, the fabric is most often woven with a pattern of two colors. Popular colors for everyday lungis include white, dark red, blue, brown, and black while those worn for ceremonies or festive occasions are made in brighter shades of yellow, pink, turquoise, dark blue, green, and purple. Other decorations include embroidery on the borders, appliquéd mirrors, and patterns made from tie-dyeing or stamping carved blocks.

In ancient times entire families would be involved in spinning and dyeing the yarn used and weaving the fabric for these garments. Mahatma Gandhi (1869-1948), the leader who rallied Indians in nonviolent protest against British rule in the early 1900s, encouraged Indians to shun imported British fabrics and to weave their clothes at home. Some Indians continue to weave fabric at home, but large factories with power looms are responsible for the greatest portion of modern-day production.

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Jama

The jama is a jacket that was worn by men in India following its introduction by Mogul, or Muslim, invaders in the sixteenth century C.E., and which influenced later menswear. The jama resembles sewn jackets worn in ancient Persia, modern-day Iran. The jama is identified by its long sleeves, tight-fitting chest, or bodice, tie closures at the side, and flared skirt. While the sleeves and chest are similar in the many variations of the jama, the jacket closures and the length and flare of the skirt have changed over time. Early versions of the jama, for example, had skirts that reached to mid

thigh and flared slightly at the ends. By the eighteenth century, however, jama had long flowing skirts that touched the floor. The jacket tie closures were modified by the different religious groups in India. Muslims tied the jama at the right armpit from the sixteenth century forward, while Hindus tied their jamas on the left. Mogul rulers insisted that Hindus and Muslims continued this custom in order to distinguish themselves from each other.

The jama is the forerunner of other jackets that became popular in India. The influence of British styles in the eighteenth century pushed the jama out of fashion. The jacket was replaced by the angarkha and the choga, which were both gradually replaced by the chapkanm, achkan, and shervani in the nineteenth century. These later styles of jacket were slim fitting and closed with buttons.

An Indian official wearing a plain Punjabi suit. *Reproduced by permission of © Bettmann/CORBIS.*

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[*See also* **Volume 5, 1961–79: Nehru Jacket**]

Punjabi Suit

The Punjabi suit, also known as the salwar kameez, is an outfit worn primarily by Indian women but also by some men. The Punjabi suit became popular around the time of the Mogul Empire, from 1500 to 1700 C.E., and has continued to be worn by modern Indians to the present day. The Punjabi suit consists of a sleeved tunic-like

top that hangs to mid thigh and loose trousers that become narrow at the ankle. A scarf, or dupatta, is often draped around the neck as an accompaniment to the suit. Made of a variety of light fabrics, such as cotton and silk, the Punjabi suit can be plain but is more often decorated with printed fabric or embroidery. The decorations found on the garment are highly symbolic, often designed to guard against evil spirits that might harm the wearer.

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Purdah

The word "purdah" comes from the Hindu word meaning curtain or veil. Purdah is a complex set of rules, followed in some Muslim and Hindu societies, which restrict a woman's movements both in the outside world and within her own home. Meant to separate the family as a unit from those outside the family, purdah requires a woman to isolate herself from those who are not in her immediate family by veiling her body and face or sitting behind screens or curtains. The custom of purdah originated among the Assyrians and the Persians, peoples who inhabited ancient Mesopotamia, the region between the Tigris and Euphrates Rivers in present-day Iraq, around 1000 B.C.E. The term purdah is also sometimes used to describe the heavy veiling that women wear under the rules of purdah.

As early as the 2000s B.C.E., ancient Babylonian men had strict rules about the movements of women, requiring them to cover their bodies and faces and to be accompanied by a male chaperone when in public. A few centuries later, Assyrian and Persian men refined these rules further, insisting that women remain inside their homes most of the time, concealed from view behind curtains. When the Arab people conquered the Persians during the seventh century B.C.E., they adopted many of the Persian customs including the seclusion of women. They blended this custom with their Muslim religion, and many Muslim societies began to practice some form

MODERN ISLAMIC DRESS

Islamic dress, also called hijab, or veiling, is worn by Muslims in modern Islamic countries and by many Muslims who live in countries that are not primarily Islamic. Developed from statements found in the Islamic holy book, the Koran, the rules of Muslim dress mainly call for modesty and simplicity in clothes. In general, Islamic dress consists of loose clothing that covers the body and the head, but there is no one type of clothing for all Muslim people. Some governments, religious leaders, and sects of Islam often have very strict modesty requirements. At the same time, in urban areas, such as Cairo, the capital of Egypt, the standards of modest dress are often looser, allowing for more Western styles of clothing. However, most devout Muslims try to follow some version of the rules of modesty first laid down in the words of the Koran and by the prophet Muhammad (c. 570–632), founder of Islam.

The rules of modesty are somewhat different for women than for men. Both are required to wear loose clothing that does not cling and reveal the shape of the body. However, while it is believed that Muhammad ordered women to cover all of their bodies except the face and hands, men were only commanded to cover the area between their navel and their knees. However, in most modern Islamic societies men are expected to cover their legs and arms, just as women are. Men were also forbidden to wear silk and gold, while women were allowed to wear them. Since part of modesty is not showing off one's wealth, Islamic dress is not ornate or expensively decorated, but clothing is usually simple and little jewelry or makeup is worn. Modesty also means not displaying pride or vanity about one's lack of wealth, so ragged clothes are also frowned upon by the rules of Islamic dress.

In a modern urban society, such as that of many Middle Eastern cities, women's Islamic dress usually consists of a skirt that reaches the ankles, a long-sleeved shirt, and a headscarf, also called a hijab. Some women may wear a Western-style jacket over their blouse, and many wear slacks or jeans with a long-sleeved shirt and hijab. Muslim men in cities also usually wear long pants and long-sleeved shirts, much the same way most Western men do. It is generally considered unacceptable for men to wear shorts or go shirtless. In rural areas, and in some conservative countries like Iran in the 1980s and Afghanistan in the 1990s, dress rules have often been stricter. Women may be required to cover their faces as well as their heads, and men may wear ankle-length, loose robes called galabiyyas. In some areas men also cover their heads with scarves or turbans.

Though some in the West assume that Muslim women must be forced to veil themselves and obey the rules of Islamic dress, many Muslim women see things quite differently. To them, Islamic dress represents an Arab and Muslim identity in which they take great pride. They may feel safer both on the streets and in the workplace because their style of dress, which shows their religious devotion, makes it less likely that men will bother them. In nations like Egypt, which do not have religious governments but do have religious political parties, wearing Islamic dress can also make a political statement. On the other hand, there are women who rebel against the rules of Islamic dress and maintain they have a right to dress as they wish.

In countries that are not primarily Muslim, Muslim women who follow the rules of Islamic dress may be treated differently than non-Muslim women. People of different religions sometimes do not understand the rules of Islam and make assumptions about the political beliefs or lifestyle of women who wear a headscarf or men who wear a turban. Some Muslim women have even removed their headscarf in order to apply for jobs because they feel employers would be less likely to hire them in Islamic dress.

of purdah. The influence spread across India as well, and many people of the Hindu religion also began to practice purdah.

In the twenty-first century strict purdah is mainly practiced in rural areas of India, Pakistan, Bangladesh, and some other countries that practice the Muslim or Hindu religions. The rules of purdah usually apply only to women after they are married, and they vary somewhat between Muslim and Hindu peoples. For the Hindus, purdah is a tool for defining the family, as well as showing modesty. Young married women mainly associate with members of their own family. They rarely travel, seldom go out in public, and are always completely veiled when they do. Even at home, they only show their faces to members of the family they grew up in and to their husbands, covering their faces or remaining behind a screen even around their in-laws. Though they may talk to women and children outside their immediate families through the veil, they usually do not speak to any men outside their own birth families. As these women grow older, the rules of purdah relax and many go unveiled inside their homes.

In Muslim families the rules of purdah are less strict and do not apply to family members of the wife or husband. Muslim purdah is meant mainly to ensure modesty of dress and behavior and to separate women from men who are not related by blood or marriage.

Many women have rebelled against the restrictions of purdah, saying that the confining rules limit their access to education and information about the world. Those who support the practice say that purdah is meant to improve women's position and increase respect for them by freeing them from concern about their appearance and from men's reactions to their bodies. However, as many people in Muslim and Hindu societies have become more educated and many Muslim women have become more ambitious and independent, the practice of purdah has begun to disappear.

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[*See also* **Volume 1, Mesopotamia: Veils; Volume 1, India: Burka**]

Sari

The sari, sometimes spelled saree, is a draped dress, created from a single piece of fabric five to nine yards long, which is wrapped around a woman's body in a variety of ways. The resulting garment can be practical working attire or an elegant ceremonial gown, depending on the type of fabric used and the style of draping. While women wear the sari, men wear a version of the wrapped garment called a dhoti. A daily garment worn by approximately 75 percent of the female population of India during the twenty-first century, the sari is one of the oldest known items of clothing that is still in use. Saris were mentioned in the Vedas, the ancient sacred literature of the Hindu religion, which has been dated back to 3000 B.C.E., and many people believe that saris may have been worn even earlier.

Like the Greeks and Romans who followed them, the ancient people of India mainly wore garments that were wrapped and draped, rather than sewn. This was not because they did not know the art of sewing—early Indian people were experts in fine weaving and embroidery—but because they preferred the flexibility and creativity that draped clothing allowed. Loose, flowing garments were practical in the hot climate of southern Asia, and the sari, woven of cotton or silk, was both cool and graceful. Though rich and poor alike wore the sari, the wealthy could afford to have fine silk fabric with costly decorations, while the poor might wear rough plain cotton.

The basic wrap of a sari usually involves winding it around the waist first then wrapping it around the upper body. Women frequently wear underclothes of a half-slip tied around the waist and a tight blouse or breast-wrap that ends just below the bust,

A young girl wearing a sari. Saris are usually elaborately wrapped around the body, as shown here.
Reproduced by permission of © Brian A. Vikander/CORBIS.

which provide the basis for wrapping the fabric of the sari. There are many different styles of wrapping and draping the sari, and these vary according to gender, region, social class, ethnic background, and personal style. Instead of wrapping the fabric around the chest, the ends of the sari can be simply thrown over one or both shoulders. Sometimes an end is pulled between the legs and tucked into the back of the skirt, making it into loose pants, which are practical for working. Many men wear saris that only cover the lower half of their bodies. Though saris are usually wrapped to the left, people from some regions of India favor wrapping to the right. When the abundant material of the sari is wrapped around the waist, it is usually pleated to create graceful folds and drapes. The number of pleats and the direction they fold can vary and is sometimes dictated by religious belief. Though many modern saris are mass-produced, saris made of handwoven cloth are important to many people as a political symbol of Indian pride.

Though many Indian people, both those living in India and those who live in other countries, have adopted Western dress, it is very common for Indian women to wear the sari for important ceremonies, such as weddings.

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[*See also* **Volume 1, India: Dhoti and Lungi**]

Uttariya

Both men and women covered their upper bodies in ancient India with a garment called an uttariya. An uttariya was an unsewn cloth or scarf. Made commonly of cotton, the uttariya could also be made of animal skin, linen, or—for the wealthiest people—silk. Some writings from early India, written in the ancient Sanskrit language, refer to garments being made of the bark of the tree of paradise or the filaments of lotus flowers. The uttariya always accompanied other garments. Men wore them with a type of wrapped garment called a dhoti, and women wore them with a sari or an antariya, a wrap around the lower body.

No matter the fabric, uttariyas were light and delicate because of India's warm climate. The delicate material used for uttariyas did not last long, and no examples of the actual early garments have survived for historians to study. Costume historians must rely on the depictions of the ancient form of the garments on existing sculptures and in remaining literature.

Uttariyas could be draped over the left shoulder to cover the chest, thrown loosely over the shoulders, tied in place across the wearer's back, or held by a belt at the waist. Although men wore the uttariya to cover their upper bodies from the earliest years of Indian civilization, women did not typically cover their upper bodies until the fourth century C.E. At that time the uttariya became an important garment to preserve the modesty of women. Women would use the uttariya to cover their breasts in public, and some began to use a portion of their uttariya as a veil to cover their heads.

Uttariyas could be made of the simplest, plain cloth for those of modest income. But wealthy Indians often wore highly decorated uttariyas made of brightly dyed cloth of red, blue, or gold, among other colors. The uttariyas of the wealthy were also adorned with studs of pearls and other jewels, embroidery, and painted designs.

Like the dhoti, the sari, and the turban, the uttariya remains one of the garments from ancient times that is still worn in modern India.

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Indian Headwear

Over thousands of years, Indians perfected the art of looping, knotting, and twisting fabric into elaborate and elegant outfits. They applied similar techniques to their hair, twisting and tying their hair into a variety of styles too numerous to count. Hair arrangement became an art form in India. Terra-cotta, or clay, figurines and sculptures from the Indus Valley civilization dating back as far as 2500 B.C.E. depict intricate hairstyles for both men and women that reveal differences between regions and time periods. Literature from the earliest times in India also describes the importance of hairstyles.

Having long, clean, untangled hair was important to Indians. From the earliest years of Indian civilization, both men and women wore their hair long. Indians took great pride in caring for their hair. Shampooed with a type of juice and dried in the sun, hair was scented with fragrant flowers, herbs, spices, or oils. To style their hair perfectly, Indians used mirrors and combs.

In general, the hair of both men and women was combed upward into a large bun and held in place on top of the head with a cord. But this generalization reflects only the basic shape of the styled hair. The variety of styles found on sculptures is astounding and includes corkscrew curls, ponytails, chignons (a knot of hair tied at the back of the head), long single braids, and even hairstyles with rows of upturned curls piled on top of the head that made it look like a tower of flames.

To hold hair in place, Indians coated their hair with bee's wax, castor oil, and other sticky substances, or used ornaments. While the sticky substances could hold hair in styles as different as large cone-shaped buns and tight forehead curls, ornaments added sparkle as well as held the hair in place. Indian hair ornaments were as simple as an unadorned cord or as elaborate as an expertly crafted golden crown.

Ribbons and strings of pearls, golden hairpins, forehead ornaments, nets, jeweled medallions, and clips are a few of the decorative accessories Indians added to their hair. Typically Indians wore several types of ornaments together. Tied with a cord on top of the head, hair could be styled with a series of pearl strings or ribbons and secured with a medallion. Then a forehead ornament could be attached.

Shaving was practiced in ancient Indian society. Most men used razor blades to shave their faces clean, although some religious men did wear full beards and long mustaches. Few men shaved their entire head bald. Those with clean-shaven heads were usually religious teachers or students. Aside from shaving all the hair off the head, some would leave a tuft of hair for tying into a knot. Fragrant flowers were occasionally secured in this knot.

Although some practices changed in India after Muslim civilizations began invading the mostly Hindu-dominated region in the sixteenth century C.E., hair care remained important in Indian society into the twenty-first century. Modern Indians wear their hair styled in traditional ways, such as a long single braid for women, or in styles that reflect the influence of Western culture, such as a short, cropped cut for men.

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Turbans

From ancient times until the present day, the most common headwear for Indian men has been a turban. A turban is a length of cloth wrapped in a specific way around the top of the head. Most commonly worn outdoors, turbans can also be worn indoors.

Woven of cotton, silk, or wool, turbans can be simple or very ornate. The type of fabric, patterns or colors on the fabric, length of fabric, and wrapping technique used for the turban indicate the wearer's social status, religion, ethnicity, and, in some cases, profes-

Indian men wear turbans in a variety of different colors but they are often wrapped in the same way. *Reproduced by permission of AP/Wide World Photos.*

sion. Followers of the Sikh religion, a religion based on the belief of one God and many paths, for example, are required to wear a starched muslin, or cotton cloth, turban made from a cloth about five or six meters in length. (Sikh men never cut their hair out of respect for it as God's creation and wrap it in these turbans.) In some regions, Sikhs wear white turbans while in others dark blue turbans are worn. Turbans worn in different regions of the Rajasthan Desert include the leheriya, or wave, a patterned turban that is worn especially during the monsoon season; the panchrang, or five-color, turban worn for celebrations; and the more simply designed bundi, or small dot patterned, and mothro, or small square patterned, turbans worn for serious, somber occasions.

Turbans can be decorated in a variety of ways. Often the fabric is dyed one color and bordered with a contrasting color. For more intricate designs, everyday turbans are block-printed or tie-dyed. Festive turbans or those worn by wealthier men are made of more expensive fabrics, such as silk, and even woven or stamped with gold thread.

In most parts of India turbans are worn wrapped directly around the bare head of the wearer. However, in modern-day Pakistan and especially the areas near Iran, Afghanistan, and central Asia, turbans are wrapped over the top of a soft cap called a topi or a rigid cap covered with embroidery called a kulah.

There are many different styles of wrapping turbans. Two common ways include one continuous swirl around the head to form the turban or twisting the fabric into two parts and securing one end as a band around the forehead and then arranging the two segments into a diagonal tie on top of the head. Some wearers leave one end of the turban fabric hanging for decoration or for use as a head towel.

Turbans continue to be worn by men throughout India and by many Sikhs and Muslims throughout the world. The style is also worn by women in some cultures, such as the nomadic group known as Kurds living in parts of Syria, Iraq, and Turkey. A prewrapped version of the turban became a popular hat with European and American women in the 1960s. Some older women continue to wear it in their homes as a casual covering for hair rolled in curlers.

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Indian Body Decorations

Decorating and accessorizing the body plays an important part in ceremonial as well as everyday life in India, today as well as in the past. Sculptures trace the history of body decoration to the earliest civilizations in the Indus Valley, which flourished along the Indus River in modern-day Pakistan. Literature and paintings also document Indian body adornment traditions, many of which have been practiced in some form since 2500 B.C.E.

Indians use colors and patterns of makeup for various purposes. Married women signal their marital status by dyeing the center parting of their hair red. Mothers protect their babies from evil spirits by tracing their babies' eyes in black makeup and adding black decorations to their face. The color black is thought to repel harm from the delicate openings on the face. The many religious groups in India use makeup for religious purposes as well. Followers of several different religions indicate their religious devotions by wearing certain colors and patterns on their foreheads. For their wedding day, Hindu Indian women lighten their skin with rice powder, paint their face with red and black patterns, and redden the palms of their hands and the soles of their feet with henna, a reddish powder or paste made from the dried leaves of the henna bush.

Jewelry is another important decorative accessory in India. For as long as people have lived in the Indus Valley, Indians have worn beautiful rings, necklaces, and bracelets to adorn their bodies. Made of gold, silver, and bronze, decorated with carving, and imbedded with precious stones, jewelry serves to beautify all people, but especially women. Special jewelry is made to decorate every part of a woman's body, from the top of her forehead to the tips of her toes. Foreheads are draped with pearl strings; ears are pierced with long golden earrings; nostrils are pierced with studded gems; wrists and ankles are circled with jangling bracelets; and fingers and toes have rings.

Although modern Indian women who live in large cities may dress in Western styles during the twenty-first century, traditional styles of body decoration continue to be practiced in rural areas and for ceremonial occasions such as weddings.

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Foot Decorating

A foot decorated with henna, a reddish powder or paste. *Reproduced by permission of © Jeremy Horner/CORBIS.*

The foot has had religious and social significance in India since ancient times. Deities are represented by a set of divine footprints on items ranging from paintings and woven shawls to amulets—ornaments that are worn to protect the wearer. The feet of older people are revered by youth, lovers show their affection for each other by caressing each other's feet, and Indian mothers take special care of their babies' feet by massaging them. Indians have decorated their feet since the first Indus Valley civilization—which flourished along the Indus River in modern-day Pakistan—in 2500 B.C.E.

Men, women, and children in India all wear anklets. Anklets are not only decorative but meaningful. In the past, rulers often rewarded noblemen, landlords, or local officials with a present of a valuable anklet. And women in some regions of India wore anklets to show their marital status. Today, there remain many different varieties of anklets worn throughout India. The anklets of

common people are mostly made of silver or brass, but the wealthy wear gold anklets studded with jewels.

While men and women wear anklets, usually only women's feet are decorated in their entirety. Women dye the soles of their feet red and, especially for their wedding day, have intricate designs of mehndi, or traditional henna stains, applied to the tops of their feet. Some women tattoo designs of fish, scorpions, or peacocks, which have special erotic meanings, on the tops of their feet and other parts of their body. In addition to several anklets, women also wear foot ornaments that decorate the tops of their feet and several toe rings that are sometimes connected to anklets by decorative chains. Foot decoration among Indian women remains so important in Indian culture that many women, with the exception of those living in modern cities, continue to go barefoot quite often.

FOR MORE INFORMATION

Jain-Neubauer, Jutta. *Feet and Footwear in Indian Culture.* Toronto, Canada: Bata Shoe Museum, 2000.

[*See also* **Volume 1, India: Henna Stains; Volume 1, India: Jewelry**]

Forehead Markings

Many people of India, especially those who follow the Hindu religion, wear colored markings on their foreheads and other parts of their bodies. In general, forehead markings identify a person's third eye, or what Hindus believe is the center of a person's nervous system, the area in which a person can see spiritual truths. These markings usually take the form of red, white, and black dots or lines, or combinations of dots and lines, which have either social or religious meanings. The practice of marking the body, especially the forehead, with these symbols dates back to ancient people who lived in southern Asia around 2500 B.C.E.

Many historians believe that ancient ancestors of the modern residents of India began the custom of placing symbolic marks on their foreheads. Although the exact reasons and time forehead marks

A Hindu holy woman marks her forehead with an intricate red design. *Reproduced by permission of AP/Wide World Photos.*

began has yet to be determined, some think the red markings had their roots in an ancient practice of blood sacrifice, that is, killing animals or people as an offering to the gods. Perhaps red marks were placed on the body as a symbol of the blood offering. Other experts have uncovered ancient religious rituals where worshippers wore garlands of leaves and cut symbols and shapes out of leaves to place on their foreheads.

The modern forehead markings worn by Indian people and those of Indian descent have different names, depending on the type of marking and what the marking is made of. Red dots are called bindi or pottu. They are usually made of a paste called kumkum, which is made of turmeric powder, a yellow spice, which is common in India. The yellow turmeric is mixed with lime juice, which turns it bright red. White lines are called tilak, which is the name of the sacred white ash that is used to make them. In addition to the forehead, tilak are often placed on the chin, neck, palms, and other parts of the body.

There are two basic types of forehead markings. Religious tilak and bindi are worn by both Hindu women and men and indicate which sect, or branch, of Hinduism the wearer belongs to. There are four major sects of the Hindu religion, depending on which gods are worshipped most devoutly, and each sect is recognized by different types of forehead markings. For example, those of the Vaishnav sect honor Lords Vishnu and Krishna and mark their heads with white lines in the shape of a "v." Followers of Lord Shiva are in the Saiv sect and mark their foreheads with three horizontal lines. Many Hindus believe that people have a "third eye," which sees spiritual truths, and that this third eye is located on the forehead above and between the eyes. Many Hindu temples keep kumkum paste at the entrance, and all who visit place a dot of it on their foreheads.

The second type of forehead marking is the bindi, or dot, worn over the third eye by many Indian women, which shows whether they are married. Young, unmarried women wear a black bindi, and

married women wear a bright red bindi. Widows, whose husbands have died, either wear no bindi, or wear a white dot made of ash. Mothers sometimes place black bindi on the foreheads of babies and small children for protection against evil spirits. During the late twentieth century the bindi became a fashionable form of decoration, and rather than using the traditional powder women could buy red felt bindi that stuck on the forehead. Women began to use bindi of different decorative shapes and even use gemstones, like rhinestones and pearls, for a glamorous look.

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Henna Stains

A reddish powder or paste made from the dried leaves of the henna bush, known by the scientific name of *Lawsonia inermis,* henna has been used to decorate the human body for thousands of years. Many historians believe that henna could have been used by people to decorate their hands and feet as long ago as 7000 B.C.E. After the religion of Islam, also known as the Muslim religion, was founded around 620 C.E., intricately patterned henna tattoos, also called mehndi, became an important part of Muslim culture in south Asia, Northern Africa, and the Middle East. Though there is evidence that some men have used henna decorations in the past, most henna decoration is done on the bodies of women and is created by female henna artists.

Mehndi is an ancient folk art in which tiny brushes and pens are used to apply a paste made of henna powder in patterns and shapes on various parts of the body, especially the hands and feet. After several hours the dried paste is removed, leaving a dark or reddish stain behind in the shape of the design. Muslim women have gathered for centuries for festive henna parties, where a henna artist, called a mu'allima, paints henna decorations on the guests. This has long been an important traditional preparation for a wedding, where the bride is painted with large and complex mehndi patterns, and

An Indian woman applying henna to the hand of a customer.
Reproduced by permission of © Jeffrey L. Rotman/ CORBIS.

the women of the wedding party receive smaller designs.

Like many body decorations, the use of henna may once have had a practical purpose. Some scholars think that ancient people of India, Africa, and the Middle East may have painted henna paste on the palms of their hands and soles of their feet to combat the fierce heat of their homelands. As the mehndi evolved from a solid covering into intricate designs, the patterns of the henna drawings began to have a purpose. Certain symbols and designs were supposed to ward off evil spirits, attract luck, or increase a bride's fertility.

During the 1980s and 1990s many rebellious American youth in the United States were unhappy with the isolation they felt in modern society. These youth began to seek and wear ancient tribal symbols in an effort to find or create a modern "tribe" to which they could belong. Some began to wear mehndi, spreading the use of henna stains beyond the Islamic, or Muslim, community into popular Western youth culture.

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Jewelry

Jewelry has occupied an important part of life in India from ancient times to the present day. Evidence from the earliest Indus

Valley civilizations, which flourished along the Indus River in modern-day Pakistan and which date back to 2500 B.C.E., indicates that early Indians adorned themselves from head to toe with many varied ornaments. Although traditions have changed over the thousands of years since the beginning of Indian culture, jewelry remains an integral part of religious, regional, and social life.

Amulets

The earliest forms of jewelry were amulets, or ornaments worn to protect or empower the wearer. Ornaments worn by men symbolized their power over adversaries. Some ornaments, such as a specific headdress, could be worn only by certain members of a social group: those who inherited the right or earned it. The earliest forms of jewelry were made with flowers, especially orchids, which were inserted as ornaments in a hole in the earlobe of men and boys. Metal, ivory, or crystal ornaments also adorned the earlobes. Human hair taken from the decapitated head of an enemy was also a prized ornament for men. It symbolized a boy's rise to the status of warrior. The hair was often dyed red to symbolize the blood spurting from its victim. Tiger claws and those of the Indian anteater along with animal horns were also used to adorn the body. The Naga people of northeastern India continue to practice the ancient customs that archeologists, or scientists who study past cultures, believe ancient Indians began many thousands of years ago.

As societies grew and developed throughout India, jewelry styles became more elaborate. Jewelry continued to be worn as amulets, but the materials used became quite complex. Stones were polished into beads that were worn around the neck. Strings of red coral beads began to be worn by women and children to protect them from evil. Beads of amber, a fossilized clear or yellowish substance from a cone-bearing tree, were worn to protect the health of the wearer. Traditional Indian medical practices suggest that amber will protect against sore throats and that yellow amber prevents jaundice, a deficiency of vitamin D that causes the skin to turn yellow. More elaborate amulets began to be made of metal and jewels. These amulets took many forms, including intricately engraved plates with symbols of gods and weapon-shaped amulets in the form of arrowheads and knives.

Jewelry from head to toe

The Mogul Empire, Indian Muslims who ruled India from 1500 to 1700 C.E., greatly influenced Indian jewelry styles. Under Mogul rule Indian goldsmiths developed the technical skill to create beautiful jewels for the body, and Indians wore an almost infinite variety of jewelry that literally covered the wearer from head to toe.

A woman adorned in traditional Indian jewelry, including bracelets, earrings, and necklaces.
Reproduced by permission of © Charles & Josette Lenars/ CORBIS.

Indian men typically wore less jewelry than women, but the varieties available to men were plentiful. Upon their heads men could adorn their turbans with pearl-tipped heron bird feathers, a fan of jewels, or an ornament shaped like a bird with a strand of pearls in its beak. Around their necks, men hung pendants, strands of pearls, or amulets made of precious metal inlaid with gemstones. Hinged armbands and bracelets adorned their upper arms and wrists.

Indians wore many rings on their fingers. Especially prized were signet rings, small circular rings with unique marks on them which were worn on the little finger or the middle finger of the right hand, and archer's thumb rings. Worn by Hindus since ancient times, signet rings were considered good luck amulets by Buddhists from the first to the tenth centuries, and prized by Muslims from the twelfth century. The archer's thumb ring was used to increase the accuracy and distance of an arrow and became popular in India during the Mogul Empire. A curved ring made of stone, especially jade, the archer's ring is worn with the curved tip pointing toward the wrist between the thumb and the forefinger. Wealthier men wore archer's rings made of gold and inlaid with gems, including diamonds and rubies.

The lower part of the body was also ornamented. A baldric, or a special belt worn diagonally across the chest from the left shoulder, supported a sword but was also a beautiful ornament made of gold brocade with enameled pieces and gemstones. Men's ankles were circled with chain bracelets. Although only the wealthiest Indian men wore this type of jewelry, they represent the extent of jewelry styles that were popular during the Mogul Empire. These styles continue to be worn in India, especially in rural areas of the north.

Women's jewelry

Women wore more jewelry than men. During the Mogul Empire women adorned their heads with coins, chains worn over their foreheads, strands of pearls, and ornaments made to look like flowers. They also had hair ornaments made of gold and jewels that covered the long braids that reached their waist. Multiple piercings in their noses as well as their ears allowed for more jewelry to be worn. Bracelets and armbands were worn in groups. Some women covered their entire upper and lower arm in bangles, wearing fifty

or more at a time to signify their marriage. For ceremonies, each finger was covered with a ring attached to a chain that covered the back of the wearer's hand and attached to a bracelet with more chains. Women's waists were circled with gold belts, some with bells strung on them. Women's feet were adorned with elaborate jewelry, including toe rings and anklets.

Women wore jewelry daily, but wedding ceremonies required the most decoration. Jewelry signifying a woman's married status is very important in Indian culture. Rather than using a wedding ring as Western cultures do, Indians use a variety of regional types of ornament. In northern India women wear specific ornaments on the head, nose, wrist, and toes, while in southern India ornaments called thali signify marriage. Many other regional variations also exist. Some wear silver anklets and toe rings. Women often wear special jewelry during their wedding ceremonies and some continue to wear this jewelry during the first year of their marriage for luck.

Many traditional Indian jewelry styles continue to be worn by modern Indian women, but those living in cities have adopted Western styles as well.

FOR MORE INFORMATION

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Piercing

The abundance of jewelry in Indian culture has required the use of piercing to secure some important ornaments. The ears of women and sometimes men and the noses of men are the most common areas for piercing. Practiced since ancient times, piercing continues to be an important part of Indian culture.

In India the ears are often pierced in multiple places and elaborate earrings are hung from the holes. The placement of the piercing is determined by religious, regional, or ethnic customs. In some areas in southern India, for example, the ear lobes of female infants

used to be pierced and stretched so that by the time she reached thirteen years old, the girl's earlobes hung almost to her shoulders. This practice signified wealth and virtue among women from ancient times, and females without stretched lobes were shunned or considered prostitutes. This particular custom began to disappear in the nineteenth century as Christian missionaries converted people in these areas.

A woman displays her traditional Indian nose piercings. The placement of piercings are often determined by religious, regional, or ethnic customs. *Reproduced by permission of © Sheldan Collins/ CORBIS.*

Piercing the nose has special significance in Indian culture. In rural areas female infants' noses are pierced to protect them from evil spirits and illness. Nose ornaments have been used in India since at least 1250 C.E., when Muslims were invading the area from central Asia and Persia (present-day Iran), where use of nose ornaments was customary. The nose ring has since become very important in Indian culture as a symbol of a woman's marital status. Women wear a nose ring only while their husband is living. Nose ornaments include studs pierced through the side of the nose, rings threaded through the septum (or central part of the nose), and large hoops adorned with jewels hooked through one nostril and supported by a chain secured in the hair or to headwear.

FOR MORE INFORMATION

Untracht, Oppi. *Traditional Jewelry of India.* New York: Harry N. Abrams, 1997.

Indian Footwear

In the chilly Himalayan mountain northern regions of India, a variety of boots and shoes have been made over the centuries to protect the feet from cold and rainy weather. These boots and shoes are made of leather, wool, and plant fibers. But since the weather in most of India is warm, shoes were not necessary, and for much of history, Indians went barefoot. Without the need for footwear, Indian culture developed a unique history of praising the feet. Mothers massage the feet of their babies. Youth honor the feet of elders. Someone seeks forgiveness at the feet of his or her victim. Lovers caress each other's feet to show their devotion. Indians traditionally keep their feet as clean as their hands, and even today villages often have at least one craftsman devoted to the manufacture of products to clean the feet, especially foot scrubbers made of stone or metal. Literature written as early as 2500 B.C.E. documents the use of toe rings, ankle bracelets, and foot ornaments. Indian religious and romantic literature abounds with references to the power of the feet, indicating their cultural significance.

But in the areas of India where shoes are not necessary because of the warm weather, footwear, although not worn daily, has become an important part of religious devotion and other ceremonies. Ceremonial footwear is beautifully made, decorated with embroidery, inlaid with precious stones and metals, and adorned with bells and tassels. Feet are also painted, dyed, and covered in ornament for special occasions. Footwear used for ceremony varies from region to region due to India's many different ethnic and cultural groups. Some of the most common types of shoes worn in India are toe-knob sandals called padukas, strapped sandals referred to as chappals, pointed shoes known as juttis, and tall boots called khapusa.

FOR MORE INFORMATION

Jain-Neubauer, Jutta. *Feet and Footwear in Indian Culture.* Toronto, Canada: Bata Shoe Museum, 2000.

Chappals

Chappals, a simple type of leather sandal, provide the foot with basic protection from hot surfaces and rough terrain. Made with flat soles attached to the foot by straps that encircle the top of the foot and big toe, chappals became a common type of footwear in India by the third century C.E. and remain the most typical foot covering today. Chappals are popular among men, women, and children of all religions throughout India and surrounding countries such as Pakistan, Bangladesh, and Sri Lanka.

In the early twentieth century the great Indian leader Mahatma Gandhi (1869–1948) inspired Indians to make their own chappals in addition to weaving their own cloth as a symbol of Indian independence at a time when Indians were trying to end British rule of their land. His efforts worked, and small family-run shoe businesses succeeded in India. During the 1970s, when handmade Indian chappals became popular in the United States and Europe with hippies, young people who rejected mass-produced clothing among other conventions of Western society, these small Indian shops were able to export most or all of their chappals for profit.

Chappals are only one type of sandal found in India. Each region throughout India, especially the northern regions, produces a variety of sandal styles. Some are embellished with embroidery, and others have wooden soles decorated with carvings. The variations are almost infinite.

FOR MORE INFORMATION

Jain-Neubauer, Jutta. *Feet and Footwear in Indian Culture.* Toronto, Canada: Bata Shoe Museum, 2000.

Jutti

The jutti is a shoe worn by men, women, and children throughout India. Most often made of leather from the hide of buffalo, camels, or cows, juttis can also have uppers, or the tops of the shoe, formed from other textiles. Juttis are heavily decorated with cotton, silk, or golden embroidery and sometimes wool pompons, or tufts of material. The jutti is identified by its pointed toe and flat, straight sole that does not distinguish between left or right foot. The shoe can have a closed or open heel, and there are many regional variations in toe style and decoration. Some regional styles are specially named. For example, Salim Shahi juttis, which have a curled toe point and a decoratively curved upper, are named after a Mogul prince of the 1600s.

The jutti evolved from a shoe style with a curled up pointed toe called mojari, worn by the wealthiest male citizens during the Mogul Empire in the early sixteenth century. From the tips of mojari, pendants, bells, and beads are often suspended. Mojari continue to be worn for weddings and other special occasions in India.

FOR MORE INFORMATION

Jain-Neubauer, Jutta. *Feet and Footwear in Indian Culture.* Toronto, Canada: Bata Shoe Museum, 2000.

Khapusa

Khapusas were heavy boots that covered the knees. Made to protect the wearer from snow, snakes, stones, and the cold, khapusas were worn in northern India, especially in the Himalayan Mountains, from the first century C.E.

Boots are thought to have been brought to India by foreigners. Boots were a common foot covering of early invaders from central Asia, including the Moguls, Afghans, and Persians. The ancient Indian rulers of the Kushan Empire, which flourished in what is

now Pakistan, Afghanistan, and northwest India from about 50 to the mid-second century C.E. were among the first to bring khapusas to India. Many depictions and statues of foreigners in India show them wearing heavy boots. No early examples of khapusas remain, but recovered paintings and sculptural artifacts suggest that the boots were made of heavy leather, sometimes decorated with patterns.

Boots were practical for those living in the cold mountains of northern India, but most Indians went barefoot when weather permitted. Other than mountain dwellers, the only other people to regularly wear boots were horsemen and soldiers.

FOR MORE INFORMATION

Jain-Neubauer, Jutta. *Feet and Footwear in Indian Culture.* Toronto, Canada: Bata Shoe Museum, 2000.

Paduka

The paduka—also known as the khadaun, kharawan, and karom—is the simplest type of Indian foot protection. At its most basic, a paduka is a wooden sole with a knob that fits between the big toe and the second toe. The wearer grips the knob between his toes to keep the sole on the foot. First worn by mendicants, or religious men, padukas have been part of Indian costume since at least the seventh century C.E. In modern times padukas are rarely worn, yet they are still valued as symbols of religious devotion. They are often given as gifts or worn at religious ceremonies.

Padukas fit well with the simple life of religious men, who often lived with the fewest necessities as a way of practicing spiritual discipline. Padukas provided protection for the feet in the simplest manner. Made of durable materials, padukas saved the feet from the heat of summer roads and the pain of sharp stones and thorns. One pair of padukas discovered in the eighteenth century adds another dimension to the sandal's ritual use, however. This pair of padukas was made of wood with a bed of sharp iron spikes covering the footbed. The wearer must have suffered pain with every step as a way of reinforcing his religious convictions.

The paduka has a wooden sole and a knob that fits between the big toe and the second toe. *Reproduced by permission of © Angelo Hornak/CORBIS.*

Although all padukas are soles with a toe knob, not all padukas are simple. Some are lavishly decorated and made of expensive materials such as ivory, leather, silver, or rare wood. While common padukas are cut in the shape of a footprint, padukas for celebratory or ritual occasions are cut in the shape of fish, hourglasses, or feet with carved toes. These special occasion padukas are made with great care. Expertly carved, painted, or inlaid with silver and gold, they are quite luxurious. One pair of intricately painted wooden padukas featured toe knobs topped with ivory lotus flowers that turned from bud to blossom as each step triggered a mechanism in the sole.

FOR MORE INFORMATION

Jain-Neubauer, Jutta. *Feet and Footwear in Indian Culture.* Toronto, Canada: Bata Shoe Museum, 2000.

Life in Ancient Greece

Life in ancient Greece developed from three significant civilizations: the Minoans, the Mycenaeans, and the ancient Greeks. Archeologists, scientists who study the remains of ancient cultures, have studied these civilizations and have found evidence of sophisticated societies. In all three of these civilizations the evidence indicates that ancient Greeks used clothing for much more than simply protecting the body from the elements. Clothing for these civilizations served as decoration and signaled the status of the wearer. The wealthiest citizens adorned themselves in fine fabrics and wore elaborate jewelry that required great skill to create, while the poorest dressed in basic, coarsely made garments.

The first Greeks: Minoans and Mycenaeans

Minoans are considered the first Greeks. Minoan civilization developed on the Greek island of Crete around 3000 B.C.E. Their society was ruled from several large palaces and involved complex systems of trade with others, including the Egyptians. Minoan civilization survived for several hundred years, but archeologists are uncertain why this society failed. Some guess that Minoans suffered natural disasters, such as volcanic explosions on the nearby island of Thera that caused tidal waves or earthquakes on Crete.

Evidence of Minoan life comes from excavated, or dug out, palace sites in Crete where archeologists have discovered pottery, statues, and frescoes, a form of paint applied directly to a wall's wet plaster. These artifacts tell a story of Minoan life and show what people wore while performing everything from the everyday tasks of fishing and trading to participating in religious ceremonies.

Not long after the Minoan culture disappeared in about 1600 B.C.E., the Mycenaean culture began to flourish on mainland Greece and invaded Crete. Mycenaeans developed small kingdoms that traded with each other and spoke the same language but did not unite under a centralized ruler. Each kingdom was ruled from an acropolis, a set of important buildings, such as the royal palace and soldiers' houses, located on the highest ground of the city. Each kingdom had a main city that was protected by an encircling wall, but most of the people lived outside the city wall. The discovery of bronze armor indicates that the Mycenaeans were warlike and that small kingdoms often fought with each other. In addition, although Mycenaeans brought their own language and culture to Greece, frescoes and pottery show depictions of Mycenaean clothing that clearly shows the influence of Minoan culture. The greatest source of information about the Mycenaeans has been found in royal tombs, which include objects that offer insight into their daily lives and religious beliefs. Although both the Minoans and Mycenaeans developed a system of writing, only information recording the trade of livestock and farm produce and the tasks of palace officials have been found.

Early Greek society

A series of famines and other environmental catastrophes around 1200 B.C.E. caused the Mycenaean culture to erode, and Mycenaeans dispersed to other areas. There is no exact information about where the Mycenaeans moved to, but some archeologists believe that they became the ancestors of the Etruscans who later came to power in what is now Italy, just before the rise of Roman society. As the Mycenaeans left Greece, another culture began to flourish. The Dorians, ancient Greeks, became dominant and conquered the struggling Mycenaeans, some who remained and settled in southern Greece. As the Dorians took power, Greek culture plunged into a period called the Dark Ages, which lasted from about 1100 to 800 B.C.E. During this time, not much is known about life in

The ancient Greek temple of Juno, one of many temples built to honor the Greek gods. All aspects of Greek living were influenced by their beliefs in gods and mythology. *Reproduced by permission of AP/Wide World Photos.*

Greece because no artwork, writing, or metalwork from the period has been discovered.

By about 800 B.C.E. Greek culture began to flourish again with increasing population, the development of trade colonies, and the rediscovery of the skill of writing. As Greek colonies developed into independent states, which all shared the same language, culture, and religion, Greece entered what is known as the Archaic Period (800–480 B.C.E.). Within the Greek states people were divided between free men, which included the wives and children of these landowning citizens, and slaves. Greek states were governed by free men in a system of government called an oligarchy, or rule by the few, for some years but during the later years of this period tyrants, or single powerful men, took control of whole cities. Evidence about life in Greece during the Archaic Period comes mainly from the states of Athens and Sparta in the central part of Greece.

The period from 500 to 336 B.C.E. is considered the Classical Period of Greek history. During this time Athens dominated Greek

business, culture, and politics. The ideas about art, architecture, philosophy, politics, and literature that developed during this period laid the foundation of modern Western civilization. One of the biggest changes to Greek life in Athens was the emergence of democracy, or rule by the people. Citizens of Greek cities overthrew their tyrants and set up governments ruled by citizens. Although citizens could speak and vote in this early form of democracy, women, slaves, and those born outside the city were excluded. At the same time Sparta became the most powerful military force in Greece and emphasized the health and vigor of its population. Developing strong soldiers was that state's primary focus. Women were encouraged to keep fit so that they would give birth to healthy babies, and only newborns with no sign of defect or weakness were allowed to live. As Athenian and Spartan societies became more and more focused on different priorities, conflict between the states arose that ended in a war that Sparta won in 404 B.C.E. This war started a series of smaller wars that resulted in Philip II (383–336 B.C.E.) of Macedonia, an area in the northeast of Greece, coming to power in 359 B.C.E. Philip's son Alexander (356–323 B.C.E.) became king of Macedonia in 336 B.C.E. He soon earned the title Alexander the Great and ruled the largest empire in the world, encompassing Greece and vast areas of modern-day Egypt, Spain, and India. Upon Alexander's death in 323 B.C.E. his empire became unstable as various people tried to seize control of different areas. Wars broke out throughout the empire over the next one hundred years. The end of Greek dominance in the region occurred in 146 B.C.E. when Romans began ruling the area.

As the political life in Greece changed over the years and the geographic boundaries shifted, Greek culture developed sophisticated ideas about clothing and appearance. Craftsmen fine-tuned their skills in weaving cloth, tanning leather, making jewelry, and decorating garments with paint and embroidery. These advancements occurred alongside advancements in other parts of Greek life, including the arts, architecture, philosophy, law, and military strategy. Though the ancient Greeks' ideas about life continue to influence modern cultures, clothing styles have changed a great deal.

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Greek Clothing

The history of clothing in ancient Greece traces its roots to three significant civilizations: the Minoans, the Mycenaeans, and the ancient Greeks. Each of these civilizations created sophisticated clothing customs. Clothing for these civilizations served not only to cover and protect the body, but also to decorate and enhance the beauty of the wearer.

Minoan clothing

The Minoan culture developed on the Greek island of Crete in about 3000 B.C.E. Minoans created a thriving society around royal palaces and survived for several hundred years. Archeologists, scientists who study the remains of ancient cultures, have excavated sites in Crete to find pottery, frescoes (paintings applied directly to wet plaster on walls) on the walls of palace remains, and statues. These artifacts provide a vivid picture of Minoan culture, especially that of the wealthy citizens.

Minoan remains indicate that Minoan clothing fit the contours of the body and required knowledge of sewing techniques. Men wore a variety of loin coverings and rarely covered their upper bodies. Women wore tiered, bell-shaped skirts and fitted short-sleeved tops that exposed the breasts. Minoans seemed to idealize tiny waists, and both men and women wore tightly fitted belts, or girdles, that cinched their waists down to a fashionably small size.

Mycenaean clothing

When the Minoan culture disappeared in about 1600 B.C.E., for reasons archeologists still have yet to discover, the Mycenaean culture began to flourish on mainland Greece and invaded Crete,

Greek clothing usually consisted of long, flowing garments, head wreaths, and sandals. *Reproduced by permission of © Archivo Iconografico, S.A./CORBIS.*

where they encountered the Minoans. The remains of Minoan culture influenced the Mycenaeans who adopted many of their clothing styles. Women's clothing is especially difficult to distinguish from Minoan clothing. Women wore the same long skirts and short-sleeved tops; however, paintings indicate that Mycenaean women did occasionally cover their breasts with a bib or blouse. Mycenaean men appear to have worn loin coverings similar to the Minoans, but more frequently they seem to have worn short-sleeved tunics with a belted waist. The true distinguishing costumes of the Mycenaeans were their armor. Evidence indicates that Mycenaeans were warlike peoples. For battle Mycenaean soldiers wore protective clothing that wrapped the body from neck to thigh in bronze plates, bronze leg guards, and helmets constructed of boar's tusks.

Greek clothing

As the Mycenaean culture began to suffer from famines and other environmental catastrophes around 1200 B.C.E., another culture began to flourish. The Dorians, ancient Greeks, became dominant and conquered the struggling Mycenaeans. Although no evidence about what Greeks wore has been discovered for life between the twelfth and the eighth centuries B.C.E., by the eighth century art was again being produced and paintings of Greek clothing styles appeared. As one can see in many examples from Greek art, the ancient Greeks had a great appreciation for the beauty of the naked body. Early Greek society did not forbid public nakedness, at least for men. Men always went naked when exercising or competing in athletic games, and both men and women bathed naked

in public baths, though not together. Women were required to keep their bodies covered when they were with men.

By the seventh century B.C.E. Greek society was dominated by a wealthy class who wore luxurious woven clothes and decorative jewelry. From this time until the invasion of and defeat by the Romans in 146 B.C.E., Greeks developed several different styles of clothes. In general, Greeks did not cut and sew their clothes until the fourth century B.C.E. Instead they draped finely woven cloth over and around their bodies to create distinct styles of dress and protective wraps. The wealthiest Greeks could afford fine wool and finely woven linen, which at its most expensive was an almost transparent, soft cloth. Others used cloth woven from the flax plant soaked in olive oil, and peasants used textiles made of coarse wool. The most distinctive Greek garment is the chiton, or tunic. Two different styles of chiton were developed: the Ionic chiton and the Doric chiton, with variations, usually of length, to distinguish styles for men and women. The fabric of chitons was crinkled, or pleated, to enhance the fullness of the drape of the garment. Over the chiton, Greeks kept themselves warm with a variety of wraps, including the himation, chlamys, chlaina, and diplax. Although these draped fashions continued to be popular, by the fourth century B.C.E. both women and men began wearing sewn tunics with a U or V neckline. Writings from this time discuss a variety of specific styles for these sewn tunics and archeologists uncovered a variety of tunic styles in a temple in Attica, a state of Greece that formed the territory of Athens, the Greek cultural center.

Because much of our knowledge of Greek fashions comes from the marble sculptures they left behind, many people once thought that most Greeks wore only white clothes. However, experts now know that even the pale marble of the statues was once covered with bright paint that wore off over the centuries. Greeks, in fact, loved color and many dyed their clothes. Wealthy aristocrats wore purple clothes dyed from a species of shellfish or pure white linen robes. Yellow clothes were worn mostly by women. Black clothes were worn by those mourning the death of a loved one. Peasants dyed their clothing a variety of greens, browns, and grays. Soldiers wore dark red garments to minimize the appearance of blood on the battlefield.

In addition to dyeing, decorative designs were also painted, embroidered, or woven onto garments in many colors. Garments

were also adorned with patterns of geometric shapes or trimmed with colorful border designs.

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Chlaina and Diplax

During the Classical Period of Greece (500–336 B.C.E.) typical clothing was largely made up of woven rectangles of fabric, usually wool or linen, which were draped in different ways about the body. It was how a piece of cloth was used, rather than the design of the piece itself, which gave it its name. Though most forms of classical Greek clothing were worn by both men and women, there were a few items that were intended to be used mainly by one sex or the other. The chlaina and the diplax were two forms of outer clothing primarily worn by women. They were both types of cloaks, which were wrapped around the body for warmth and protection. The chlaina was usually worn by women at work, who draped the long fabric as a protective overskirt around their hips, often over the chiton, or tunic, they wore. The diplax, which gets its name from the Greek word for "double," was usually larger than the chlaina and was wrapped around the shoulders over the chiton for warmth and modesty. Another name sometimes given to the diplax was "cholene."

Like many Greek clothes, the chlaina and diplax were sometimes designed with decorative geometric patterns around the borders or dyed in bright colors. Metal weights were also often sewn

into the corners of these garments to help the wearer drape them more beautifully.

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Chlamys

The most common cloak worn by young Greek men between the seventh and first centuries B.C.E., the chlamys (KLA-mis) was one of the few items of ancient Greek clothing worn exclusively by men. It was a short cape, fashioned, like most Greek styles, from a single rectangle of fabric fastened with a pin at one shoulder. Woven of coarse woolen cloth, the chlamys offered the wearer warmth and protection from the weather, while still giving freedom of movement to the active Greek man.

Until the later part of the fourth century B.C.E., when Macedonian general Alexander the Great's (356–323 B.C.E.) conquests of Persia and Egypt brought new fashion influences to Greece, most Greek garments had for centuries been worn by both men and women. Men and women might wear their chitons (tunics) and himations (cloaks) draped differently, or have them decorated with different colors and designs, but few garments were designed to be worn by one sex alone. The chlamys was one piece of clothing that was worn only by men. It was a short, warm cloak that was preferred by soldiers, horsemen, and travel-

Chlamys, like the one worn by the man on the left, offered warmth and decoration and were often adorned with clavi, or purple stripes. *Reproduced by permission of © Bettmann/CORBIS.*

ers, and those who wanted to imitate the dashing fashions of these adventurous young men.

Usually a rectangle of woven wool, measuring approximately seventy-two inches by fifty-four inches, the chlamys could also be rounded at the edges. The cloak was worn by draping it over the left shoulder and pinning it together over the right shoulder. This left the right arm free to hold a sword or a horse's reins, while covering most of the rest of the upper body. Popular with travelers, the chlamys could also be used as a blanket when camping overnight. Often, metal weights were sewn into the corners of the fabric, to help the wearer drape his cape in an elegant fashion.

Though many Greek men wore the chlamys over some other garment, such as a chiton, it was just as common to wear the cloak alone. In many works of Greek art, messengers, who carried communications between the Greek cities and towns, are shown wearing only the chlamys and a wide brimmed traveling hat called a petasos, both of which were typical traveling clothes of the time.

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Doric Chiton

The Doric chiton (KYE-ten) was one of the most common garments worn by both men and women in Greece during the sixth and early fifth centuries B.C.E. The Dorians were a people who had invaded Greece in the twelfth century B.C.E., and the Doric style was a simple, classic design found in much Greek art and fashion. The chiton was a kind of tunic formed by folding and wrapping a single rectangular piece of fabric around the body. Women's chitons usually provided more modesty, reaching from shoulders to ankle, while men often wore their chitons at knee length. However, for formal or ceremonial occasions, men sometimes wore the long chiton as well.

Most Greek clothing was created simply and elegantly, by draping and wrapping a single piece of cloth in different ways. The earliest form of the chiton was simply a rectangle of woven wool cloth, approximately twice the width of the wearer, which was folded around the body in a narrow tube and fastened at the shoulders with pins or broaches. The Doric chiton, also sometimes called the Doric peplos, appeared around 500 B.C.E. and was made from a much larger piece of woolen fabric, which allowed it to be pleated and draped. The rectangular chiton was folded down at the top before being wrapped around the wearer, creating a short cape or overblouse at the top. This overblouse was called the apotygma, and it was sometimes weighted at the edges with beads or pieces of metal so that it would stay in place.

Once it was pinned at the shoulders, the chiton could be belted to increase the drapery effect. Both men and women draped the Doric chiton artistically, but men often wore it pinned at only one shoulder, leaving the other shoulder bare. Another common male style was to drape a belt or sash around the back of the neck, then under the arms to tie in back, creating a sort of harness to hold the chiton in place. Women frequently wore several belts or girdles with the Doric chiton. Sometimes as many as three belts were worn, one under the breasts, one at the waist, and one at the hips, to catch up the flowing fabric and drape it gracefully. Another feminine style involved wrapping one long belt around the body and crossing it between the breasts or across the back.

Because much of the information about Greek fashions has come from marble statues, many people have long assumed that ancient Greeks dressed mainly in white. However, historians have learned from documents and other studies that colored clothing was very popular among Greeks who could afford the dyes. Doric chitons were often dyed in colors and striped designs, and decorative borders were also popular.

Around the mid-400s B.C.E., the simple Doric chiton was replaced in popular fashion by the more elaborate Ionic chiton.

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[*See also* **Volume 1, Ancient Greece: Ionic Chiton**]

Himation

Both Greek men and women wore an outer garment called a himation (hi-MA-tee-on) beginning as early as the sixth century B.C.E. Although made in various dimensions, himations generally were large rectangular pieces of fabric arranged around the body in a variety of different ways. They were made out of loosely woven thick wool. Though no physical remnants of himations have been discovered, statues and decorations found on pottery suggest that these garments were often dyed bright colors and covered or bordered with intricate designs that were either woven into the fabric or painted on.

Men normally wore the himation alone, although some wore it over a short chiton, a basic garment that covered the upper body and varying portions of the legs, much like a short dress. When men wore himations, they made sure to keep the edges from dragging on the ground because to do so was considered in poor taste. Fashionable men carefully wrapped their himation over their left shoulder, because to bare one's left shoulder was a sign of barbarism, or being uncivilized. Himations were popular with men until the end of the Archaic Period, around 500 B.C.E., when the himation became most frequently worn by women.

Greek women wore himations in public as warm cloaks over their thin Ionic chitons (a type of tunic). Women wore himations in a variety of different styles, such as the symmetrical and the transverse himations. A symmetrical himation was a large rectangular piece of cloth worn draped over the shoulders like a shawl with the center sometimes pulled up to cover the head. A transverse himation became popular to wear over the Ionic chiton; it was made out of a rectangular cloth with the center touching the left hip of the wearer and the ends attached over the right shoulder with a brooch

or pin. One of the most common ways for women to drape the himation was to wrap it around the entire body. Starting with an end of the cloth draped forward over the left shoulder, the himation would be wrapped across the back and either under the right arm or covering the right arm and then slung across the chest to the left shoulder or held over the left arm. To secure the himation, some Greek women tucked a fold into their girdle, a string wrapped around their waist. Less often women tied their himation around their hips. For greatest protection from the weather, women would completely cover themselves with their himations, draping the cloth over their heads to veil their faces and covering both their arms with it.

Himations were such a prevalent part of the Greek wardrobe for so many years and worn in so many different styles that the word "himation" is often used by scholars to refer to any number of different wraps worn by Greeks.

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[*See also* **Volume 1, Ancient Greece: Doric Chiton; Volume 1, Ancient Greece: Ionic Chiton**]

Over their clothing Greek women often draped a himation, which could vary in color from basic white to a more colorful pink or red. *Reproduced by permission of © Araldo de Luca/CORBIS.*

Ionic Chiton

Ionia is an eastern region of Greece, and Ionian design is a delicate, elegant style that became popular throughout Greece in art,

The woman on the right wears the traditional Doric chiton, which was less intricate than the Ionic chiton, worn by the woman on the left. *Reproduced by permission of © Bettmann/CORBIS.*

architecture, and fashion during the fifth century B.C.E. The Ionic chiton (KITE-en), the most popular Greek garment during the fifth century B.C.E., demonstrates many of the elaborate features of Ionian design. More of a gown than a tunic, the Ionic chiton was an intricately draped garment with many folds and pleats. It was worn by both men and women.

Like the Doric chiton and the peplos, a simple sleeveless outer garment, the Ionic chiton was formed from a single rectangular piece of fabric. However, while the earlier Dorian garments had been made of wool, the Ionic chiton was made from much lighter linen fabric, dyed in bright colors and embroidered with stars, birds, or other designs. Some Ionic chitons were even woven of silk. This lighter fabric allowed much more pleating than had been possible with wool, which created fuller, more flowing garments. Ionic chitons were also much larger than earlier chitons, often measuring twice the width of the wearer's outstretched arms. This allowed plenty of fabric to make the pleats and folds that were the most important feature of the Ionic design. Those who wore the Ionic chiton often increased the folds and drapery of the garment by tightly folding and twisting the fabric when wet, then allowing it to dry in order to set the folds in the cloth.

Unlike the Doric chiton or peplos, the Ionic chiton was not folded over at the top to create an overblouse. Instead, the fabric was wrapped around the wearer and pinned along the shoulders and arms in as many as eight to ten places. Once the chiton was belted below the breasts or at the waist, the pinned shoulders formed elbow-length sleeves that covered the arms with soft folds of fabric. The fabric was usually bloused out above the belt to form more folds. Both women and men sometimes wrapped a belt behind the neck and around the shoulders to hold the chiton in place during physical activity. Women almost always wore the Ionic chiton so long it reached the floor. Young men often wore a shorter, knee-

length version, while older men and men of high office wore ankle-length chitons. Since the Ionic chiton was made of sheer, lightweight fabric, a woolen peplos or Doric chiton was sometimes layered over it for protection from the cold or a himation, or cloak, was wrapped around the wearer.

Greek styles have inspired fashion designers through the ages, and the graceful Ionic chiton is one of the most typical examples of the elegance of Greek clothing. In 1907 Spanish designer Mariano Fortuny (1871–1949) created a popular dress called the Delphos gown, which was based on the design of the Ionic chiton.

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[*See also* **Volume 1, Ancient Greece: Doric Chiton; Volume 1, Ancient Greece: Himation**]

Loin Coverings

Mycenaean men living on the mainland of what would become Greece in about 1600 B.C.E. and Minoan men living on the Greek island of Crete around 3000 B.C.E. wore several basic styles of loin coverings and usually left their upper bodies bare. These styles developed over time and were adapted as clothes for laborers or undergarments in later Greek society.

Worn by Mycenaeans and Minoans, the kilt, or schenti, was a thigh-length skirt with a tasseled point in front that hung between the knees. The kilt was held around the waist by a tight belt. Kilts were often made with elaborate designs and are believed to be the costume of only the wealthiest men. Pictures of these Mycenaean and Minoan kilts remain on frescoes, paintings done directly on

plaster walls, and pottery from the period. Similar schenti had also been worn by wealthy Egyptians as early as 2700 B.C.E.

Loin skirts called aprons were worn by men of all classes. Men wore either a single or a double apron. A single apron was a rectangle of cloth that covered the man's buttocks and hung to mid thigh. Single aprons were worn with a codpiece, a covering for the man's genitals. A double apron covered both the front and the back of a man from waist to mid thigh. The front of a double apron was

Various Minoans on the Greek island of Crete wearing the loin coverings that helped protect them from the elements. *Reproduced by permission of © CORBIS.*

slightly shorter than the back. Both styles of aprons were worn with belts.

Although upper-class men in later Greek society would more often drape cloths over their upper bodies, these early Minoan and Mycenaean costumes survived into later ancient Greek society as what became known as the zoma, or loincloth, a piece of cloth wrapped around the waist like a short skirt. Male and female athletes wore zoma for competitions, warriors wore it under armor, both men and women used zoma as undergarments, and slaves and other laborers wore it alone as a practical garment for work.

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[*See also* **Volume 1, Ancient Egypt: Schenti**]

Military Dress

Warriors in ancient Greece developed many methods of protecting themselves in battle. Mycenaeans, who ruled Greece as early as 1600 B.C.E., crafted armor out of bronze plates. Soldiers wore suits made of bronze plates held together with leather straps. This armor protected the body from the neck to the upper thighs. Soldiers strapped additional bronze plates over their shins for leg protection and wore helmets made of boar's tusks. Mycenaean soldiers also carried a variety of different wooden framed shields and bronze daggers and swords.

The soldiers of the Greek state of Sparta became very specialized by the seventh century B.C.E. Called hoplites, these foot soldiers received special training and wore protective bronze armor. Hoplites' armor was more flexible than earlier armor. Hoplites also wore bronze leg guards called greaves and bronze helmets with cheek guards that were decorated on top with plumed crests of horsehair, resembling a mohawk. They also carried bronze or leather shields with a long spear and a short sword.

These soldiers wear various styles of boots and armor traditionally found in Greek military dress. *Reproduced by permission of © Burstein Collection/CORBIS.*

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Minoan Dress

The Minoans, who lived on the Greek island of Crete between 3000 and 1600 B.C.E., had a very complex culture, more advanced than many of the societies that followed it. This complexity is shown in the artistically designed and skillfully made clothing they wore. Much of our knowledge of this clothing comes from artwork that has been found at the sites where the Minoans lived, thousands of years before most recorded history.

The society of ancient Crete was largely unknown to modern people until the late 1800s C.E., when one of their ancient cities was

discovered. Until that time most scholars thought that stories of a Cretan civilization ruled by a king named Minos were only legends. As historians began to study the ruins of the ancient Cretan city, they learned that the people who lived there had a richly developed culture with many similarities to modern societies. They called this culture Minoan, after the legendary King Minos in Greek mythology.

Minoans wore a variety of complex garments that were sewn together in very much the same way that modern garments are made. Unlike the classical Greeks who followed them hundreds of years later, the Minoans sewed skirts and blouses that were shaped to the body of the wearer. Crete is located in the southern Mediterranean and has a hot climate, so heavy clothes were not needed. Ancient Minoan men wore only loincloths, which were small pieces of fabric wrapped around the waist to cover the genitals. However, even these small garments were made with much attention to detail. Loincloths were made from a wide variety of materials, such as linen, leather, or wool, and decorated with bright colors and patterns. Many had a decorative pagne or sheath that covered and protected the penis, and some had long aprons in the front and back with tassels or fringe. While early Minoan men usually went bare-chested, in the later years of the Minoan civilization men often wore simple tunics and long robes.

The first modern scholars to study Crete were astonished by the design of the women's costume, including blouses and skirts that closely resembled modern women's clothing. Minoan women wore skirts that flared out from the waist in a bell shape, with many decorations attached to the cloth. Later designs were made from strips of fabric, sewn in ways that created rows of ruffles from waist to ankle. Women also wore close-fitting blouses that were cut low in the front to expose the breasts. A tiny waist was prized, and both men and women wore tight belts made of metal, which held their waists in. Some historians believe that these belts must have been worn since early childhood, forcing the waist to stop growing.

The figure of the Minoan woman, with large breasts, large hips, and tiny waist, was very similar to the female shape that came into fashion during the late 1800s C.E., when women laced themselves into tight corsets to make their waists small and wore hoops under their skirts to increase the size of their bottom half. Some experts believe that Minoan women must have also had some sort of framework under their skirts to support the bell shape. In fact, so

close were Minoan fashions to popular French fashions of the 1800s that one of the women in an ancient Minoan painting was nicknamed "La Parisienne" (the woman of Paris) by those who discovered her.

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[*See also* **Volume 1, Ancient Greece: Loin Coverings; Volume 3, Eighteenth Century: Corsets**]

Peplos

The peplos was a simple sleeveless outer garment worn by the women of ancient Greece up to the early part of the sixth century B.C.E. Like many Greek garments, the peplos was formed from one large rectangle of woven fabric, which was folded and pinned in specific ways to become a gracefully draped tunic-like cloak. Around 540 B.C.E. the peplos was replaced by the Ionic chiton, another type of tunic, as the most basic female garment, but the peplos continued to be represented in Greek art and literature as a symbol of the graceful simplicity of early Greek style.

The peplos was usually woven to order for each individual. Most peplos were made of wool, though some wealthy women had them made of fine linen or silk. Wealthier Greeks could afford to have their clothing dyed in bright colors and patterns; stripes and dot prints were popular for peplos. The garment was a long rectangle, from six to ten feet in width and usually one or two feet longer than the height of the wearer. When worn, the fabric was folded over at the top, so that about eighteen inches of fabric hung down, then the folded fabric was folded again lengthways to form a tube with one open side. The wearer stepped into the tube and secured the top at the shoulders with fibulae, fasteners that resemble safety pins, creating a garment with a sort of cape or overblouse.

When the Ionic chiton became a popular garment the peplos was worn as a cloak or overgarment over the chiton. It could be worn in different ways according to individual taste and style. The simplest method was to let the peplos hang loosely from the shoulders. However, it also became stylish to wear a belt or girdle, either under the folded fabric that hung down from the shoulders, or over it. Either way, the belt caused the fabric to fall in pleats and folds from the shoulder pins to the belt, then from the belt to the floor. Athenian women, from the ancient Greek city-state of Athens, usually sewed all or part of the open side of the peplos for the sake of modesty, but women from the ancient Greek city of Sparta wore their peplos open, shocking the rest of Greece by showing their thighs.

By the mid-sixth century B.C.E. the peplos lost favor. Artists began showing women and goddesses in other types of clothing, such as the elaborately draped Ionic chiton. The peplos was the forerunner to the Doric chiton, a wool tunic, of the fifth century B.C.E.

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[*See also* **Volume 1, Ancient Greece: Doric Chiton**]

Greek Headwear

Ancient Greek culture is divided among three general societies: Minoan, Mycenaean, and Greek. Each of these societies developed sophisticated civilizations, and the earlier societies influenced those that followed. In all, a variety of different ways of adorning the head were created.

In Minoan society, which developed on the Greek island of Crete about 3000 B.C.E., long hair was prized for both men and

A gold Mycenaean diadem. Diadems as well as wreaths and caps were often used to adorn the heads of both Greek men and women. *Reproduced by permission of © Wolfgang Kaehler/CORBIS.*

women. Frescoes, a form of paint applied directly to a wall's wet plaster, on palace walls and pictures on pottery show men and women with long, wavy black hair that reaches anywhere from the shoulders to below the buttocks. Men wore their long hair simply hanging down their backs and sometimes grew beards or mustaches. Some had short hair. Women wore elaborately styled long hairstyles. Paintings and pottery show women with sections of their hair waved or tied in an assortment of knots. Both men and women wore hats. Depictions of religious figures show women wearing three-tiered cone-like hats or flat hats with elaborate decorations on top, including statues of animals and feathers such as peacock plumes.

Mycenaean society, which developed on what is now the mainland of Greece, was greatly influenced by the Minoans who had developed on the island of Crete. Although the Minoan culture had waned at the time the Mycenaeans came to Crete, the Mycenaeans adopted much of the Minoan culture into their own. In the early years their hairstyles were similar to the Minoans but much more carefully styled in long curls held in place by richly decorated diadems, or crowns, and ribbons. Later, perhaps for convenience as they entered into a number of wars, Mycenaean men cut their hair short or bound it closely to their head and grew beards.

After the fall of the Minoan and Mycenaean civilizations in about 1200 B.C.E., Greek society developed. To the Greeks hair was a beautiful, important fashion accessory, and they created many hair accessories and styles. In the early years of Greek society both men and women wore their hair long, usually tied with a headband. Greeks living in the area called Sparta, in the central part of Greece, regarded their long hair as bestowing them with special powers and strength. To achieve the most beautiful styles, wigs and other hairpieces were worn by both men and women. Greeks also found it fashionable to darken their gray hair or dye their hair blond. To lighten their hair, Greeks washed their hair in potash, made from wood ashes, soaked it in yellow flowers, and dried it in the sun. Oils were also applied to the hair to make it shine.

As the society developed over hundreds of years, Greek hairstyles became more restrained. Men and women would twist and tie up their hair with bands. For special occasions, women adorned their heads with decorative metal bands called stephane, which looked much like modern-day tiaras. By the early fourth century B.C.E., women often covered their bound-up hair with scarves called

sphendone or caps such as the sakkos, a soft woven cap with a tassel hanging from the center or a piece of material wrapped around the head.

Starting in the sixth century B.C.E. men more and more commonly wore their hair short until the Greek ruler Alexander the Great (356–323 B.C.E.) returned the fashion of longer hair in the fourth century B.C.E. Men again began cutting their hair short in the third century and continued to wear short hair until the end of Greek rule in 146 B.C.E. Popular styles included short curls and curls combed away from the face.

For most of early Greek life Greek men could decide whether or not they wished to wear beards or mustaches as a matter of personal taste. Beards could be worn full, pointed, or closely cropped, with a mustache or without. However, Alexander the Great popularized the look of clean-shaven skin, and fewer and fewer men wore beards after his reign.

Greek men wore hats for functional purposes, not fashionable ones. The pilos, petasos, and Phrygian caps were worn for work or travel by farmers, soldiers, and travelers. Decorative headgear included wreaths made of natural branches or golden ornaments that were worn for special occasions and to signify great honors.

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Phrygian Cap

A hood-like hat with a pointed top, the Phrygian cap was introduced to ancient Greece around 500 B.C.E. from the nearby

A Greek man wearing a Phrygian cap. *Reproduced by permission of © Araldo de Luca/CORBIS.*

land of Phrygia, in what is now Turkey. The Phrygian people of the sixth and seventh centuries B.C.E. had many influences on ancient Greek culture, among them a tight-fitting cap with a pointed top which angled to the front. The Phrygian cap is brimless, but may have flaps over or in front of the ears, and also sometimes has a long flap in the back to protect the neck. The caps were sometimes made of stiffened fabric or leather, which made it sit up on the head like a helmet, with the pointed top curving towards the front of the head. Other Phrygian caps were made of soft felt, with the point either flattened onto the crown of the cap, hung to the side, or stood up softly. The Phrygian cap was later popular during several different time periods and has been seen on a wide variety of people from French revolutionaries of 1789 to the seven dwarves in Walt Disney's *Snow White and the Seven Dwarfs* (1937). The style is still echoed in some types of modern stocking caps.

The Phrygian cap became popular wear for many Greek men, from soldiers to farmers, and the style continued to spread after Greece was conquered by the Roman Empire in 146 B.C.E. Men continued to wear Phrygian caps at various times throughout the Middle Ages (c. 500–c. 1500 C.E.), and they rose to tremendous popularity again during the French Revolution, which began in 1789. An ancient Roman custom of giving Phrygian caps to slaves who gained their freedom inspired French revolutionaries to adopt the cap, which they dubbed the "liberty cap." The soft felt cap was dashing enough for freedom fighters, yet simple enough to provide a contrast with the stiff three-cornered, or tricorne, hats of the aristocracy. The Phrygian cap, often made from red cloth, became the symbol of French liberty.

Phrygian caps have continued to be symbols of freedom, and pictures of them are often found on official seals and banners, such as the state seal of West Virginia, the presidential flag of Argentina, and the Treasury seal of Paraguay. A 1992 song by the rock group

XTC, "Then She Appeared," describes a woman who appears "Dressed in tricolour [the French flag] and Phrygian cap."

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Pilos and Petasos

The two most common hats worn in Greece from 1200 to 146 B.C.E. were the pilos (PEE-loss) and the petasos (PEH-ta-sus). Felt, a smooth cloth, was the most common material used to make the hats, but other materials were also used, including leather and straw. Evidence of many different felt hats formed into a cone shape with a small rolled brim has been discovered in many regions of Greece. These hats were worn by working men. In each region, the hats were usually named after the geographic area in which they were worn. Scholars, however, have not been able to distinguish differences among these many different regional hats and have come to call all these felt hats with little brims pilos. The Greek god of fire and metalworking, Hephaestus, is often depicted wearing a pilos.

A larger hat, known as the petasos, protected Greeks from the rain and the heat of the sun, especially when traveling. The petasos was a low-crowned, wide-brimmed hat with a strap to secure it on the wearer's head or to hang it down the wearer's back until needed. The brim of the petasos could be shaped into several different forms. The earliest petasos had upturned brims in the back; later versions had brims cut into decorative shapes. The origin of the petasos is believed to be the Greek region of Thessaly.

The popularity of both the pilos and the petasos spread to other cultures. From 750 B.C.E. to 200 B.C.E. Etruscan men, from the area now comprising central Italy, wore these hats that had

been developed by the Greeks. Later, from 509 B.C.E. to 476 C.E., Roman men also wore hats resembling the Greek pilos and petasos. Serbian hatmakers continued making these hats until just before World War II (1939–45) by rubbing soaked wool fibers together between their palms and shaping them into close-fitting felt hats.

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Sakkos and Sphendone

Greek women covered their heads in a variety of ways starting in 500 B.C.E. Evidence of their headwear has been found on sculptures and in writings from the period. A type of cap called a sakkos was worn by many. The sakkos could be a soft woven cap with a tassel hanging from the center or a piece of material wrapped around the head. In either case the sakkos completely covered the hair, which was tied into a bun, except for the bangs or curls by the ears. Sometimes women wore a stephane, a metal upturned headband much like a tiara, as a decorative brim for their sakkos. A smaller sakkos, called a sphendone, was a scarf wound around the head that covered the lower portion of the bun in back but exposed the bun's top. The sakkos and sphendone fell out of fashion starting in about 330 B.C.E. At this time women continued to wear their hair tied up but no longer covered it with scarves or hats.

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Wreaths

Wreaths are circular decorations usually made of flowers, vines, leaves, or other materials fashioned in the shape of leaves or flowers. In modern times wreaths have most often been used as a household decoration, displayed on a table or hung on a door. However, in ancient Greece, beginning around the sixth century B.C.E., wreaths were a common personal adornment. Worn on the head as a sort of crown, wreaths not only served as decoration but often indicated a great honor, such as a victory in war or an achievement in work or study. Since ancient times wreaths have also been used to honor the dead.

A man wearing wreath. Wreaths could be made of flowers, vines, or leaves and often indicated a great honor, such as a victory in war or an achievement in work or study. *Reproduced by permission of © Elio Ciol/CORBIS.*

In ancient Greece people felt their connection with nature deeply, and nature was given importance in the religions of the day. For the Greeks of around 500 B.C.E., many flowers and plants had special meanings, and often gods and goddesses were identified with certain plants. Therefore, the wearing of plants had a certain significance. Though women did weave some flowers and leaves into wreaths to wear in their hair as simple decoration, other wreaths were only worn on certain special occasions. For example, those who celebrated the wild rites of Dionysus, the god of wine and merrymaking, often wore wreaths of grape leaves and ivy. Leaves of the grapevine were also used to make the wreaths worn by actors who performed in the famous Greek theaters, and laurel wreaths were placed on the heads of poets and scholars who were honored for their work.

Another occasion that called for wreaths was athletic competition. The most famous of these were the Olympic games, which were held every four years in the city of Olympia in honor of Zeus, the most powerful of the Greek gods. Young men came from all over Greece to compete in the games, and winners were honored with crowns of olive leaves. There were other games around Greece, and each had its own particular wreath. Winners of the Pythian games, which honored the god Apollo, received wreaths of laurel, which was sacred to the god. The Isthmian games, held in the city of Isthmia, featured victory wreaths made of pine needles, while the Nemean games, held in Nemea, a valley northwest of Argos, offered leaves of wild parsley.

Victorious generals were crowned with wreaths, as were priests and priestesses performing religious rituals. Along with living heroes the Greeks also adorned statues of gods, goddesses, and famous mortals with wreaths. An olive wreath hung on a Greek door during the fifth or sixth centuries B.C.E. announced the birth of a baby boy. It was fashionable at the time for Greek women to adorn their hair with elaborate jewelry, and some wore wreaths made of gold leaves.

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Greek Body Decorations

The early Greeks were very concerned about their physical appearance and celebrated the human form. The depictions of Minoans living on the Greek island of Crete and Mycenaeans living on the Greek mainland from 3000 to 1200 B.C.E. indicate these cultures idealized the human figure. Both men and women are drawn with slim figures, tiny waists encircled by metal girdles, and flowing black hair. With the exception of the tiny waists, ancients Greeks living from 800 to 146 B.C.E. held the human body in similar esteem. Greeks, especially those living in the state of Sparta, in central Greece, exercised regularly to keep their minds and bodies fit.

To prepare the body for dress, Greeks bathed every day, scrubbing with pumice stones to remove unwanted hair and make the skin smooth. Both men and women also rubbed perfumed oil over their skin to make their skin gleam.

To complement their elaborately wrapped garments and carefully styled hair, Greek women adorned themselves with rings, necklaces, bracelets, earrings, and hair ornaments made of precious metals and decorated with gemstones. Women also used white lead or chalk to hide imperfections on their faces, brushed rouge, or a reddish powder, on their cheeks, and outlined their eyes with eye paint. Men did not wear makeup but wore rings and used decorative fibulae (pins) to clasp their cloaks and chitons (tunics).

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Cameo and Intaglio

Engraving stones for use as jewelry had been a highly prized art in early Assyrian (one of the great ancient empires of southeast Asia) and Egyptian cultures but only began to be developed in Greece in the sixth century B.C.E. The first method of engraving used by the Greeks was known as intaglio, or cutting a design into the surface of a stone. Intaglios, especially those on signet rings, were used as signatures by stamping impressions of the design into wax or other substances. Later, in the fourth century B.C.E., engravers perfected a method of creating raised designs on stones, called cameo.

The Greeks engraved designs into a variety of precious stones, such as onyx, sardonyx, agate, cornelian, sard, chalcedony, jasper, and lapis lazuli, as well as gems, such as emerald, sapphire, ruby, and garnet. Once engraved, these stones were set in delicately engraved and carefully shaped precious metals, such as gold.

Later cultures also developed methods of both intaglio and cameo engraving. Roman jewelers in the first century C.E. made intricate wedding rings with carvings of the heads of the bride and groom and delicate pendants. Rich citizens of the Byzantine Empire of the fourth through the fifteenth centuries C.E. wore cameo rings and other elaborate jewelry. Cameo brooches or pins with medallions of profiled heads were especially popular among European women in the late eighteenth and early nineteenth centuries.

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[*See also* **Volume 3, Eighteenth Century: Cameo**]

Fibulae

Ancient Greeks fastened their clothes with fibulae. Fibulae, which resembled safety pins, secured the large panels of fabric that Greeks draped around their bodies. Although they began as a necessity for holding clothing in place, fibulae later became decorative fashion items.

The first fibulae were carved from the leg bones of birds, which some scholars believe to be the source of the pins' name since fibula is also the name used for a particular leg bone. The earliest metal fibulae date back to about 1000 B.C.E. These unadorned fibulae were made of bronze or gold and looked very similar to modern safety pins.

As Greek goldsmiths became more skilled in their craft from 480 to 336 B.C.E., they created more elaborate, decorative fibulae.

A variety of silver fibulae, which were used to fasten robes and other clothing in ancient Greece. *Reproduced by permission of © Archivo Iconografico, S.A./ CORBIS.*

Examples of fibulae from this time have beautifully wrought golden designs. By the fall of the Greek Empire around 146 B.C.E., fibulae were quite beautiful and worn with less-functional jewelry pieces to adorn Greek garments.

Later cultures continued to make and use fibulae. Etruscans, from the area now comprising central Italy, made glass beads to decorate fibulae between 750 B.C.E. and 200 B.C.E. Fibulae were one of the main types of jewelry worn by Roman men and were prized clasps for military cloaks between 509 B.C.E. and 476 C.E. Fibulae were also worn by Roman women. After the decline of the Roman Empire, the Byzantines ruled a rich and powerful empire in central Europe, Italy, and part of Asia from 330 to 1095 C.E. Byzantines considered jeweled fibulae fashionable clasps for men's cloaks. By the eleventh century, as the ancient empires declined, more primitive groups of nomadic tribes in central Europe wore simple metal fibulae.

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Jewelry

During the high point of ancient Greek civilization, from about 600 B.C.E. to 146 B.C.E., Greek men and women set a precedent for the wearing of personal ornaments that has continued in the Western world up to the present day. The first pieces of jewelry in Greek society were not purely ornamental, but instead they had specific functions, such as a pin to secure a garment or a band to manage the hair. These functional pieces were later embellished to become decorative and pleasing to the wearer.

Although blacksmiths made objects out of gold, silver, and bronze before the third century B.C.E., Greek goldsmiths after this date became very skillful at creating intricately designed ornaments for both men and women to wear. The skills of the goldsmiths increased people's desire for jewelry made for purely decorative reasons.

Some of the earliest jewelry were thin metal plates embossed, or ornamented with raised work, with designs and trimmed with raised metal beads or twisted golden wire, as well as elaborate creations made of gold wire, sometimes featuring beads, that became known as filigree. From 336 to 323 B.C.E. Macedonian king Alexander the Great (356–323 B.C.E.), ruler of the Greek people at the time, traveled extensively and brought back precious gemstones from Asia, including rubies, topazes, emeralds, opals, pearls, and diamonds. Soon jewelers incorporated these stones into jewelry.

A pair of gold earrings from around 150 B.C.E. Usually only the wealthiest in Greek society could afford to wear gold jewelry. *Reproduced by permission of © Christie's Images/CORBIS.*

Earrings appeared for the first time in Greece in 900 B.C.E. These first earrings were golden or bronze hoops, which soon became larger and more elaborate designs of hanging gold balls or nearly four-inch-long vase-shaped ornaments. By 600 B.C.E. multipieced earrings were worn. These included small coin-shaped pieces that hung on chains from a central larger disc and made a pleasant noise as the wearer moved. During the reign of Alexander the Great earrings became even more elaborate and included designs with dangling figurines and golden flower baskets. The earliest gems to be used in earrings in Greece were pearls. Pear-shaped pearls were especially popular. Two earrings were popular for adult women, but fashionable Greek youths often wore a single earring.

Necklaces and bracelets were also popular. Amber beads or pearls were often strung around the neck. Another popular necklace design featured chains with golden disc or ball ornaments with attached rings or short chains that dangled other ornaments. The bracelet style seen most often was of a gold, silver, or bronze wire twisted around the arm imitating a snake. Jewelry styles similar to those of the ancient Greeks continue to be worn by fashionable women around the world.

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Makeup

Greek women embraced the use of makeup to enhance their beauty. Evidence of how females made up their faces can be found in such different places as on palace frescos, paintings directly on the wall, from Knossos, the royal city on the ancient Greek island of Crete, dating back to 1500 B.C.E. and in the descriptive poems written during the Greek Classical Period from 500 to 336 B.C.E. Although the practice was limited to women of wealth and influence, probably because of the cost, makeup was an important part of fashion in ancient Greece.

In the sunny climate of ancient Greece, noblewomen, especially those living in Athens, the cultural center of Greece, tried to keep their skin pale. Women smoothed a paste of white lead mixed with water over their faces, necks, shoulders, and arms to create a wrinkle-free, white appearance. Another cosmetic preparation involved soaking white lead in vinegar, collecting the corroded portion, grinding it into a powder, and then heating it.

Women then applied brightly colored lipstick and rouge, or reddish powder, made from a variety of materials such as seaweed, flowers, or crushed mulberries. Dark eye shadow, eyeliner, and eyebrow coloring was made from soot. Greeks used their makeup boldly, drawing red circles or other designs with rouge on their cheeks and accenting their eyebrows and eyes with dark outlines and sweeping lines.

Greek women were so heavily made-up that their carefully crafted faces were in danger of washing away with sweat. The poet Eubulus, in his circa 360 B.C.E. comedy *The Wreath-Sellers,* vividly described the threat of Greece's climate to women in Athens: "If you go out when it is hot, two streams of black make-up flow from your eyebrows, and red stripes run from your cheeks to your neck. The hair hanging down on to the forehead is matted with white lead." Eubulus's description suggests that when Greek women wore

makeup they tried to protect themselves from the heat of the sun, perhaps by staying inside.

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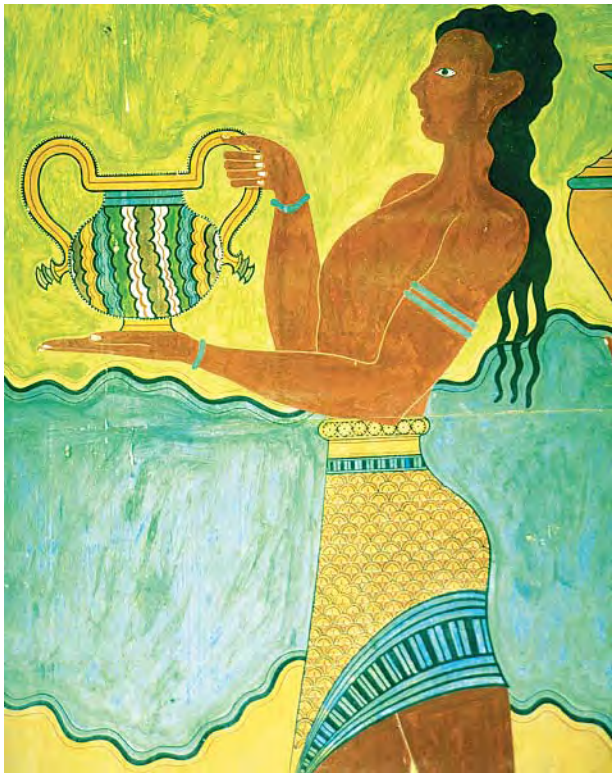
[*See also* **Volume 1, Ancient Rome: Makeup; Volume 4, 1919–29: Makeup; Volume 5, 1946–60: Makeup**]

Metal Girdles

Long before the term "girdle" was used to describe a tight, corset-like garment worn by women to make their waists appear slim, a girdle was a kind of belt or sash, tied or wrapped around the waist. The word "gird" means to encircle, or go around, and girdles encircled the wearer. In ancient times the girdle was a very useful part of many costumes, holding long, draped garments or short, loose outfits in place. Girdles were also decorative and could be a kind of jewelry for the waist. Girdles were often made of cloth but were sometimes made of metal, decorated with precious stones and beads. The ancient Egyptians were among the first to develop metalworking skills, and they used these skills to make jewelry as early as 2700 B.C.E. The societies of the Greek island of Crete, from around 2000 B.C.E., and those of Hellenic Greece (the period before Alexander the Great [356–323 B.C.E.]), from around 800 B.C.E., also learned the art of metalwork, and they made decorative metal girdles an important part of their fashionable dress.

The Greek island of Crete was home to a flourishing civilization from about 3000 B.C.E. This civilization was named Minoan after King Minos, a legendary king in Greek mythology. Most modern knowledge of Minoan culture comes from the art that has been found by later generations. This art shows that the Minoans were fine metalworkers. Much Minoan art seems to indicate Minoans found a tiny waist attractive. In order to make the shoulders and



A Minoan woman wearing a metal girdle around her waist. Metal girdles were often worn from a young age to restrict growth and to keep the waist small. *Reproduced by permission of © Wolfgang Kaehler/CORBIS.*

chest appear larger and stronger, Minoan men and women pulled their waists in with tight belts, often made of metals such as copper, silver, and gold. These belts were rolled at the edges and decorated with designs of ridges, spirals, rosettes, and flowers. Experts believe that in many cases these decorated metal belts were welded permanently around the waists of small children in order to keep the waist small as the child grew up. Some experts think that the Minoan metal belts might have had religious importance, since metal girdles shaped like snakes have been found in Minoan temples. Other researchers believe that this practice of tightening the waist may have been more than simple fashion. They think the custom may have come from a time when Minoans depended on the uncertain luck of hunting for survival, and a small stomach could be a practical necessity when food was scarce.

Later Greek cultures were influenced by the metalworking techniques of both the Egyptians and the Minoans, and they also loved to adorn themselves with jewelry, including decorative metal girdles. In their mythology, too, the girdle had special significance. In Greek myth the famous hero Heracles, also known as Hercules, was sent on a quest to steal the golden girdle of the Queen of the Amazons, because whoever wore it would have great power. The magic jeweled girdle of the love goddess Aphrodite was supposed to have the power to make people fall in love with anyone who wore it.

Thousands of years later, girdles and their ancestors are still used to shape women's bodies. The corset, similar to a girdle in the way it shapes the body, was popular from the sixteenth to the nineteenth centuries, and supermodels of the late twentieth century were known to wear a tight belt under their clothes to keep from eating.

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[*See also* **Volume 3, Eighteenth Century: Corsets**]

Perfume

Smelling good was of great concern to the ancient Greeks. But without running water, their techniques for freshening themselves were different than modern methods of bathing and showering. Men and women washed themselves with a cloth and a bowl of water or by rubbing olive oil on their skin, scraping it off with a metal rod called a strigil, and rinsing with cold water. Once clean, Greeks would apply perfumes all over their skin and hair.

To make perfume Greeks soaked spices and other fragrant flowers and herbs in warm oil until the oil took on a pleasant scent. They would then strain the ingredients from the oil and use the perfumed oil alone or mix it with a sticky gum to make a thicker perfumed cream. Cinnamon, basil, marjoram, almonds, roses, lavender, and lilies were popular fragrances for perfume. Greeks kept their perfume in beautifully decorated glass or ceramic bottles or carved alabaster vials hung as pendants from chains around their necks.

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Greek Footwear

Early Minoan and Mycenaean men and women living between about 3000 B.C.E. and 1200 B.C.E. mostly went barefoot, but they did have a variety of sandals, shoes, and boots for outdoor wear. Early Greeks living between about 800 B.C.E. and 146 B.C.E. followed this tradition as well. All classes of Greeks went barefoot when indoors, removing their shoes when entering a house or temple. The proof of these practices has been discovered by archeologists, scientists who study the physical remains of the past. They have found that the outside steps of palaces and temples are far more worn down than the indoor steps, indicating that shoes were not worn indoors. Even outdoors, however, many children, slaves, and those who could not afford them wore no shoes. The Spartans, mainland Greeks who were famous for being great warriors, prided themselves on the toughness they showed by never wearing shoes. As shoemaking became a more developed craft, and shoes became more useful and comfortable, more and more Greeks began to wear them.

Footwear of all sorts was made mostly of leather, and occasionally of felt, or smooth cloth, or wood. Greeks tanned the hides of cattle for the majority of their footwear and developed a process known as tawing to cure the softer hides of calves, sheep, and goats for the finest shoes. Tawing produced soft white leather shoes. Tanned hides were a natural tan color but were sometimes dyed black, red, or yellow. For the very wealthy, shoes could be gilded, or coated in gold.

Footwear came in an abundance of styles. Styles were named after the place of origin, the famous people who made the style fashionable, as well as an assortment of specific names for certain styles. Greeks identified with their footwear so much that some people were given the nickname of their favorite shoe style.

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Boots

Boots, shoes that cover part of the leg as well as the foot, have been worn to protect the feet and legs since very ancient times. The people of ancient Greece, beginning with the Minoans from the Greek island of Crete dating from 3000 to 1400 B.C.E., made many different styles of boots and developed shoemaking into a skilled craft and a fine art.

The ancient Greek society of Minoans, named for a legendary king in Greek mythology, Minos, had a highly developed sense of decorative fashion. Along with colorful skirts and tunics, they wore many types of slippers, shoes, and boots. Though most historians believe that shoes were not worn indoors, many Cretans did wear boots outside. Women wore delicate ankle boots as well as tall boots with high heels, and Cretan men wore tall boots that covered the calf and were tied on with leather straps. Young Minoan men and women played a special athletic game where they performed gymnastic stunts over the backs of running bulls. For these ritual games, they wore special knee-high boots of leather dyed tan, red, or white.

Later, in the classical Greek society of the fifth and sixth centuries B.C.E., almost all Greeks went barefoot much of the time. Shoes were never worn inside, and even the wealthiest people only wore sandals outdoors. However, those who did heavy outdoor work, such as soldiers, farmers, hunters, and some slaves, often wore boots rather than sandals. Ancient Greek boots resembled sandals in many ways. Many were tied on with leather straps like sandals, and some covered the sole, sides of the foot, and calf, while leaving the toes and the top of the foot bare. Some young Greek men wore leggings that resembled boot tops but left their feet bare. Soldiers often wore high boots with wooden soles and leather tops, which were tied on with wide leather laces. Other Greek boots had leather

or felt soles that laced up the front like modern shoes and tied at the ankle or the calf. By the end of the fifth century B.C.E. many young men wore highly decorated boots made of white leather or fabric, with turned down tops trimmed in bright colors.

The stage actors who performed the famous Greek dramatic plays also wore boots. Different styles of boot were used to help the audience distinguish the characters. For example, since all ancient Greek actors were men, the actors who portrayed female characters often wore loose-fitting boots, while the actors who played the male characters wore tightly laced boots to help the audience distinguish the men from the women in the play.

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Sandals

Sandals are simple footwear composed of a sole that is held onto the foot by straps. Though the ancient Greeks did not invent the style, they did create many types of leather sandals, developing shoemaking into a skilled art and introducing a wide variety of footwear styles for all classes of men and women. By 500 B.C.E. the average Greek citizen could tell much about the people that passed in the street by the style of sandals they wore.

Early Greek sandals were made from a stiff leather or wooden sole to which leather straps were attached. These straps usually went between the wearer's big toe and second toe and around the back of the ankle to hold the sole firmly to the bottom of the foot. Much of the individual design of these sandals was created by the different ways the leather straps wrapped around the foot and ankle. Wealthy people wore soft leather sandals, sometimes dyed in various colors. The very wealthy sometimes even had gilded sandals, or

Greek men wearing different types of sandals. Sandals were worn to protect the feet against the elements as well as for style and to pronounce social status.
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sandals painted gold, in which the leather was covered with real gold. Some high officials and stage actors wore sandals called buskins, with tall soles made of cork, which made them appear taller. Some shoemakers carved designs or placed nails in the soles of their sandals in various patterns, so that the footprints of the wearer left a distinctive mark. One pair of ancient Greek sandals has been found that left the words "Follow me," written in every footprint, and many experts believe that the shoes must have belonged to a prostitute. Workers wore heavy-duty sandals, such as the thick leather crepida, which were made with an extra-large sole and wrapped around to protect the sides of the foot, then laced up the top.

Shoemakers became respected citizens in the Greece of the fourth and fifth centuries B.C.E., and their craft was believed to be watched over by the god Apollo—god of the sun, music, poetry, and healing, among others. Sandals themselves were sometimes given magical powers in the myths of the time. Though the gods and goddesses were often pictured barefoot, Hermes and Iris, the messengers of the gods, were always pictured in winged sandals, and goddesses such as Hera, the queen of the gods, and Aphrodite, goddess of love and beauty, were often depicted in golden sandals.

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Ancient Rome

The most powerful of the ancient empires, the civilization that became the Roman Empire rose from humble origins as a city in central Italy. At the height of its power, the Roman Empire stretched from Spain in the west to present-day Syria in the east, and from Egypt in the south to Britain in the north. The story of the rise and fall of the Roman Empire, including what the Romans wore during this fascinating era, has captivated historians for two thousand years.

From city to empire

Legend has it that the city of Rome was founded in 753 B.C.E. by Romulus and Remus, the twin sons of the god Mars, who had been raised by wolves. They established a small town that grew, over time, into a small city that controlled the surrounding region. Rome was one of many small city-states on the Italian peninsula. The most powerful of these city-states was inhabited by the Etruscans, who dominated most of Italy from about 800 B.C.E. until they finally were defeated by the Romans in 250 B.C.E. These small cities, and especially the Etruscans, had a great influence on the developing Roman civilization. Many of the cultural and costume traditions of the Romans were borrowed from the Etruscans.

A Roman amphitheater. Romans often put on plays, which entertained, educated, and displayed a variety of clothing styles. *Reproduced by permission of © Adam Woolfitt/CORBIS.*

Initially ruled by a king, in 509 B.C.E. the powerful families of Rome took control of the city-state and established it as a republic, with representatives of the citizens of the city choosing people to form a ruling senate. This began a long period of Roman history known as the Roman Republic (509–27 B.C.E.). At first only the wealthiest members of Roman society could join the government, but over time more of the poorer citizens, called plebeians, gained access to power. It was not a perfect democracy, but many people had the right to vote and thus to call themselves citizens. During the republic the Romans grew more powerful, and slowly they extended their rule. First they took control of much of the Italian peninsula, and then they extended their control into present-day Greece, Spain, and northern Africa. But the rise of powerful armies and the problems with managing an expanding society brought the republic many troubles that were soon addressed by a change in government.

In 27 B.C.E. a new era in Roman history began when a powerful general established himself as the first Roman emperor, thus

beginning a period known as the Roman Empire (27 B.C.E.–476 C.E.). This emperor, Augustus (63 B.C.E.–14 C.E.), took full control of the empire, and he ruled over an era known as the Pax Romana, or Roman peace. For nearly two hundred years the empire flourished. New cities were created and trade with other societies expanded. The empire as a whole grew very rich. Conflict between the rulers of different cities, each with their own armies, soon began to tear the empire apart in a long civil war. The emperor Diocletian (c. 245–c. 316) reorganized the empire in 293 C.E., creating a Western Roman Empire centered in Rome and an Eastern Roman Empire centered in modern-day Turkey. These were united in 324 C.E. under an emperor known as Constantine the Great (c. 285–337 C.E.), yet even Constantine could not hold the empire together. The Western Empire slowly crumbled, attacked by armies from outside and beset by economic trouble from within, and ended in 476 C.E. The Eastern Roman Empire survived, however, as the Byzantine Empire, which lasted until 1453 C.E.

Triumphs and excesses of the empire

The great power that the Roman Empire held in the ancient world led to many accomplishments. Romans build a vast system of roadways and waterways that connected Europe and parts of the Middle East. They created a system of republican government, in which power lies with a group of citizens versus a supreme ruler, which lasted for several hundred years. And they established trade networks that stretched throughout the world, including a thriving trade with China and the Far East. Yet the great successes of Rome also brought troubling changes. The once sparing and simple Romans became lovers of luxury. The rulers had such great power and wealth that they felt anything was possible. The legend that the third-century-B.C.E. emperor Nero played his fiddle while the city of Rome burned has become a symbol for an uncaring ruler. The vicious combat that occurred in the arenas of Rome among gladiators—soldiers who fought to the death as public entertainment for ancient Romans—also showed a lack of concern for human life. Rome's leaders lost the support of their citizens, and eventually the empire could not hold together.

These larger historical changes can be seen in the way that Romans dressed and decorated themselves. Over the entire history of Roman civilization, a few garments provided the basis for the

SUMPTUARY LAWS REGULATE LUXURY

The early Romans, who founded their first city in Rome in 753 B.C.E., were a hard-working, serious people. They respected their elders and their family and were simple and frugal in their tastes, including their tastes in clothes. Over several hundred years they built a strong, well-ordered society. After 509 B.C.E., their society, known as the Roman Republic, controlled much of present-day Italy and was a rising power in the Mediterranean. But with rising power came problems.

The republic was governed by a senate that consisted of elected members from a small group of established wealthy families. As the Roman Republic became more powerful, more and more Romans had access to money. They used this money to buy colorful clothes and gold jewelry, and to throw lavish parties. The ruling families of the republic did not like the way these people displayed their wealth. They felt that proper Romans should behave just as the ruling families and their ancestors had behaved. So, beginning in about 215 B.C.E., Roman senators began to make laws to limit the ways people could dress and entertain themselves. These were called sumptuary laws because they related to personal expenditures.

This first Roman sumptuary law was called the Lex Appia. It declared that no woman could possess more than a half ounce of gold, wear a stola, or dress, of different colors, or ride in a carriage in any city unless for a public ceremony. Many other sumptuary laws followed. Laws were passed that listed how many different colors could be worn by members of different social classes: peasants could wear one color, soldiers in the army could wear two colors, army officers could wear three colors, and members of the royal family could wear seven colors. A law passed by Emperor Aurelian, who ruled from 270 to 275 C.E., stated that men couldn't wear shoes that were red, yellow, green, or white, and that only the emperor and his sons could wear red or purple shoes. Under Aurelian, only ambassadors could wear gold rings and men were forbidden to wear silk. A variety of other laws limited how much people could spend on parties and how many people they could invite. Some of the laws seemed very silly.

Many people resented these sumptuary laws. They felt that the ruling class was trying to keep people from enjoying the benefits of their wealth. The ruling class, however, felt that open displays of wealth challenged their authority and upset the social order.

The Romans were not the first or the last to pass sumptuary laws. The ancient Greeks passed laws limiting how much gold a person could possess, as well as how people could entertain themselves. From the Middle Ages (c. 500–c. 1500 C.E.) through the nineteenth century, European monarchs passed sumptuary laws, often to restrict members of their courts and mere commoners from dressing in clothing that was more lavish than that worn by the king or queen. And Puritans in colonial Massachusetts, among the first European settlers in the American colonies, passed laws to keep people from wearing fancy clothes. They did not want common people to be mistaken for wealthier gentlemen.

No matter when they existed, sumptuary laws were designed to keep the social order from changing and to keep certain people from dressing like or entertaining themselves like wealthier or more powerful members of the society. For the most part, sumptuary laws don't exist in modern democratic countries, though some, like school dress codes some might argue, continue to this day.

Roman wardrobe. Yet as Rome grew wealthier, these garments became more highly decorated and were made from richer fabrics. Romans became great lovers of jewelry and did not hesitate to display their wealth by wearing numerous jewels. As more and more Romans earned enough money to buy expensive fabrics and adornments, Roman politicians began to limit access to various clothing styles by passing sumptuary laws, which regulated what people could wear and how much money they could spend. Roman clothing also shows the influence of territorial expansion, as the Romans adopted the clothing styles of those they conquered in northern Europe and the fabrics of the Orient. Today we remember Roman clothing through the popular image of the toga, but the Roman clothing tradition offers many other fascinating insights into this amazing ancient society.

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Roman Clothing

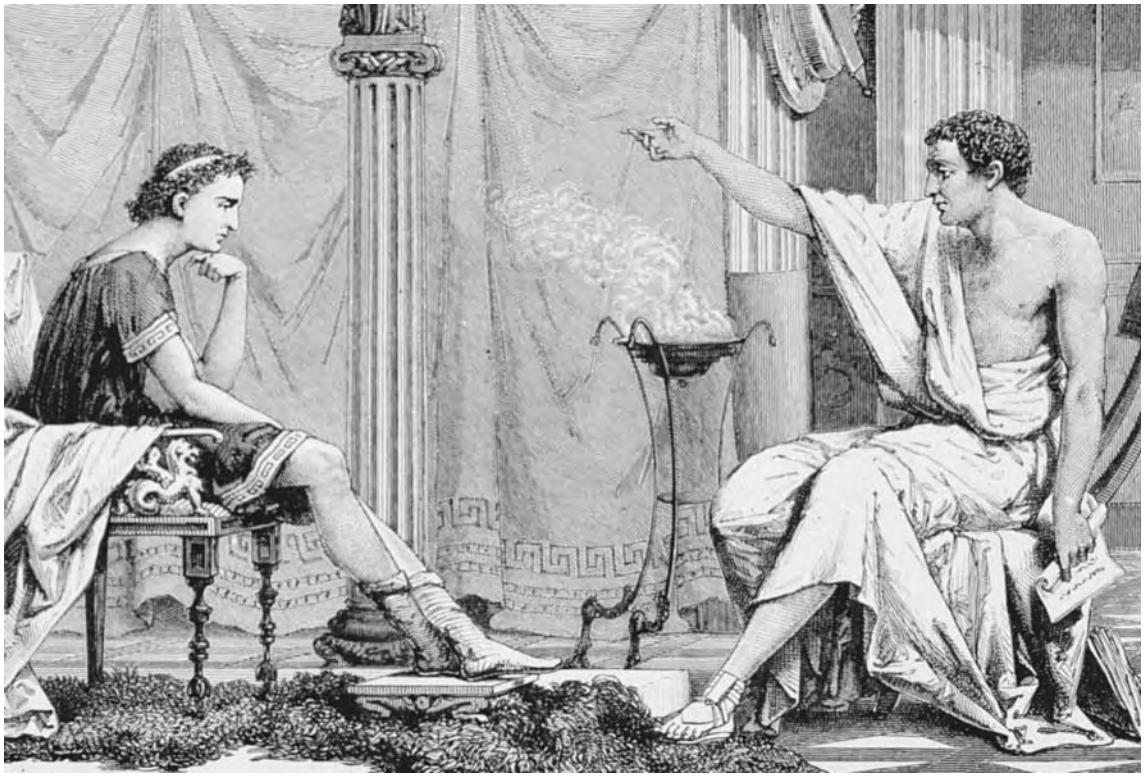
The ancient Romans took the clothing traditions of the past and adapted them into one of the most distinctive costume traditions in all of history. The greatest influences on Roman fashion came from the Etruscans, who developed an advanced society in Italy hundreds of years before the Romans became powerful, and from the Greeks. It was from these two cultures that Romans inherited their love of draped garments. Yet Romans were also influenced greatly by the surrounding peoples they conquered over the years of their expansion. From the Gauls, who lived in present-day France, they inherited a garment something like modern pants, and their trade in the Far East enabled them to use silk and precious stones.

There were two different sides to Roman clothing, however. On the one hand, the Roman clothing tradition was very stable, with the dominant garments staying the same from the time of the founding of the Roman Republic in 509 B.C.E. to the collapse of the Roman Empire in 476 C.E. Yet the materials used to make the garments and the way they were decorated changed a great deal. Garments made from rough wool in the early years were made from rich, imported silk in the later years of the empire (27 B.C.E.–476 C.E.). Strict rules about the kinds of stripes, or clavi, that could be worn on men's tunicas, or shirt, and togas, a long cloak, in the early years gradually disappeared, and men later wore intricately patterned garments.

Romans were also a sharply divided society, with a small number of very wealthy people and masses of poor people. Wealthy Roman men simply did not go outside without a toga draped over a tunica. Respectable women also had an official outfit, consisting of a long dress called a stola, often worn beneath a cloak called a

palla. From the lowest classes of society up through royalty, men wore the toga to public ceremonies. It was difficult for the poor people to afford a toga or a stola, yet they had to wear one on certain occasions. Even the poorest Roman citizen, however, was distinguished from slaves or barbarians (the name Romans gave to people from other countries), who were banned from wearing Roman clothes like the toga.

Romans were very careful about the way they dressed. So careful, in fact, that they had a number of rules about who could wear certain items and how certain items should be worn. Romans created some of the first sumptuary laws, which regulated the color and type of clothing that could be worn by members of different social classes. (Sumptuary relates to personal expenditures especially on luxury items.) They also had unwritten rules about such things as the length of a toga or stola and demands for different togas for different social occasions. Wealthy Romans had slaves who helped their masters choose and adjust their clothing to just the right style.



The great philosopher Aristotle, right, teaching his pupil Alexander the Great. Both men wear traditional Roman clothing: Aristotle wears a toga and Alexander wears a tunica. *Reproduced by permission of Getty Images.*

Observers have written about how intense the pressure was to wear clothing correctly in ancient Rome.

There is much more of interest about Roman clothing traditions. Because their empire grew so great and took Romans into very different climates, the Romans became the first major society to wear seasonal clothing—that is, clothes for both warm and cold climates. They made warm winter boots and the first known raincoat. The spread of their empire also meant that Roman traditions spread into other countries, particularly throughout Europe and into the British Isles. Variations on ancient Roman costume can still be seen in the vestments, or priestly clothing, worn by members of the Roman Catholic Church.

Most of what we know about Roman clothing comes from evidence left by the wealthiest Romans. The many statues and paintings that have survived, and the various writings from the time, all discuss the clothing styles of those Romans who were very well off. It is likely that poorer Romans wore similar garments, though of much lower quality, but it may be that there were other clothing items that have simply been lost to history.

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Braccae

Early Romans did not wear pants. Both men and women wore beautiful, draped garments such as the toga or the stola, a long gown that hung nearly to the feet. Leg coverings were seen as crude items, worn by the barbarians who lived beyond the borders of Roman civilization or as the leg protection of the very poor. Yet as the soldiers of the Roman Empire (27 B.C.E.–476 C.E.) began to venture further to distant lands, they began to understand why the peoples of Gaul, present-day France, and Britain wore long pants known as braccae. Simply put, these barbarian garments were needed to keep warm. Other cultures, such as those in Persia, modern-day Iran, and the Middle East, wore pants to protect the legs.

One of two pairs of trousers that the Romans borrowed from conquered peoples—the other were called feminalia—braccae were crude woolen trousers that were secured at the waist with a leather tie and often tied at the ankles as well. The word "braccae" is believed to be the root of the modern word for breeches. Unlike the feminalia, braccae were loose fitting. Those that were modeled after trousers from the warmer Middle East may have been made of cotton or silk. Braccae never came into common use in Rome, the capital of the empire, and some emperors forbade them to be worn in the city. In fact, they seemed so strange and foreign that one of the ways that Roman sculptors and painters identified foreigners was to depict them wearing braccae.

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[*See also* **Volume 1, Ancient Rome: Feminalia**]

Casula

The casula was a versatile outer garment worn in Rome from about 200 B.C.E. and, in modified forms, is still in use throughout the world today. The casula, which means "little house," was a large rectangular or oval piece of fabric, usually made of wool, into the center of which was cut a hole for the head. This poncho-like garment slipped over the head and protected the user from bad weather, what some may consider an early version of the raincoat. It was often made of a dark color and extended to about the knee.

The casula was actually an adaptation of an older garment, called a paenula. The paenula was a casula with a pointed hood. The casula was itself adopted for use in the Roman Catholic Church as one of the vestments, or ceremonial robes, of the priest. Roman Catholics refer to the garment as the chasuble. Chasubles used by Roman Catholic priests can be very ornate, with colorful patterns and rich embroidery. They are still used to this day.

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Dalmatica

The dalmatica was a Roman variation of one of the most common garments, the tunica, or shirt. Late in the Roman Empire (27 B.C.E.–476 C.E.) variations on the tunic grew more fanciful and elaborate. One such variation was the dalmatica. At first it had long sleeves and a bell-shaped hem that could reach from the knees to as low as the floor. As time went on, however, the forms of the dalmatica grew more elaborate. Clavi, or stripes, often graced both sides of the garment, and the mode of cutting the sleeves could be narrow at the wrist and broad at the shoulder, or vice versa. Over time

the dalmatica became increasingly long and flowing, and it was often worn over a tunica, for men, or in place of the stola, or dress, for women. In this longer form it was adapted as one of the many ecclesiastical or church-related garments worn by clergy in the Roman Catholic Church. The dalmatica also became one of the most common garments of the Byzantine Empire (476–1453 C.E.), which emerged after the collapse of the Roman Empire as the dominant society in the Mediterranean region.

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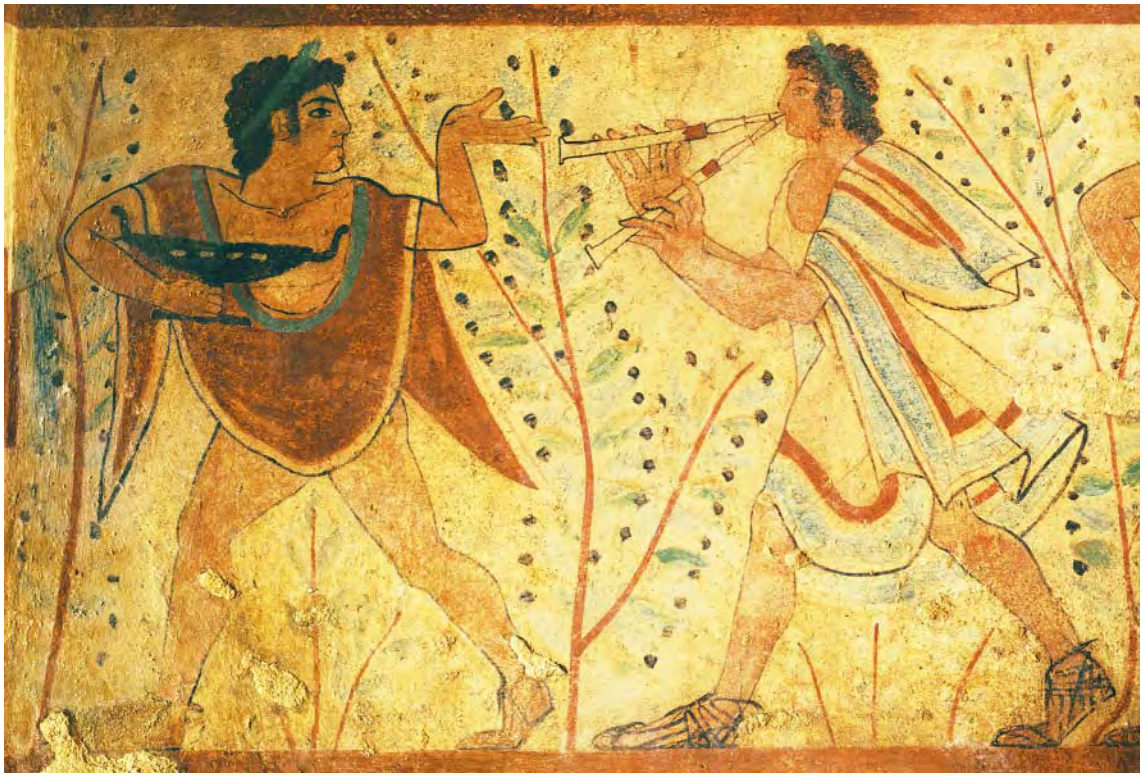
[*See also* **Volume 1, Ancient Rome: Tunica; Volume 2, Byzantine Empire: Dalmatica**]

Etruscan Dress

Before the Romans developed their long-lasting rule on the Italian peninsula, several other groups of people organized towns and farms into small-scale societies. Yet even the most notable and longest lasting of these pre-Roman societies, known as the Etruscans, remains somewhat of a mystery to historians. This is what we know: sometime before 1000 B.C.E. people began to move to the central part of present-day Italy from areas north and east; around 800 B.C.E. more people arrived in the area from Asia Minor, in present-day Turkey. These people, known now as Etruscans, brought with them traditions and costumes from ancient Greek, Mesopotamian (centered in present-day Turkey), and Asian cultures, and they developed a thriving culture of their own. Modeled on the Greek system of loosely linked city-states, the Etruscan culture thrived for several hundred years. Beginning in about 400 B.C.E., however, they came under frequent attack from territories to the north and south. They were brought under Roman rule in 250 B.C.E., and by 80 B.C.E. their culture had been virtually destroyed.



Men wearing Etruscan dress, including tebennas, or long cloaks, with clavi, or stripes. *Reproduced by permission of © Archivo Iconografico, S.A./CORBIS.*

Historians have long thought of the Etruscans as mysterious because they left so few written records. We don't know how they built their society or why it fell apart. We don't know much about the ways that they lived and especially about how the poorer people lived. But we do know quite a bit about the way they dressed, wore their hair, and ornamented themselves. The evidence that survived concerning the Etruscans—paintings, sculpture, and pottery, most of it recovered from burial tombs of the wealthy—indicates that the Etruscans had well-developed costume traditions that combined influences from Greece and Asia. Their costumes had a great influence on the Romans who came to dominate Italy, and the rest of the region, in later years.

Wealthier Etruscans dressed very well indeed. Their clothes were made of fine wool, cotton, and linen, they were often very colorful, and they were based on Greek models. Women, for example, typically wore a gown called a chiton under a shawl called a himation. Both of these garments would have been dyed in bright colors, and evidence indicates that Etruscan women loved to wear

elaborately patterned garments. Men wore a loin skirt that covered their genitals and often wore a Greek-style tunic. The lacerna, a short woolen cloak, was also very common. By the middle of the sixth century B.C.E. a distinctive garment called a tebenna became the most common male garment. Similar to the Greek chlamys, the tebenna was a long cloak that was draped over the left shoulder and then wrapped around the torso under the right arm. It was often decorated with clavi, stripes of color that indicated the wearer's status or rank in society. The tebenna is thought to be the model for the Roman toga, and Romans also adopted the use of clavi.

One of the highlights of Etruscan costume was its striking jewelry. The Etruscans developed a gold-working technique known as granulation, which involved soldering tiny grains of gold on a smooth background to create a glittering effect. Etruscans wore bracelets, necklaces, earrings, clasps and pins, and other types of jewelry. They also wore makeup and complicated, braided hairstyles. Early Etruscan men wore beards, though later a clean-shaven face became the norm.

Many of the costume traditions of the Etruscans were lost to history, but many others lived on in the traditions of the Romans.

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Feminalia

Feminalia were snugly fitting knee-length pants, or breeches. Though the name might suggest that they were worn by women, in fact they were worn most often by men. They were called feminalia because the pants covered the length of the thighbone, or femur.

During the Roman Republic (509–27 B.C.E.) men had generally avoided wearing trousers or pants of any kind, considering it a barbaric costume. They had good reason for this idea, for the people they saw wearing clothing on their legs were the barbarians who lived on the outskirts of the areas controlled by Rome, especially the loosely organized Gauls who lived in the colder north, in present-day France. During the Roman Empire (27 B.C.E.–476 C.E.), however, Roman soldiers ventured further and further north in pursuit of conquest. Eventually they made their way to Britain, where many men wore pants to protect themselves from the cold. Soon, Roman soldiers, especially horsemen, adopted the short, close-fitting pants of the barbarians, and they returned home with them.

The Roman emperor Nero wearing tight pants called feminalia under his tunic. Feminalia were worn for warmth by Roman soldiers, horsemen, and even emperors. *Reproduced by permission of © Gianni Dagli Orti/CORBIS.*

Feminalia never became as popular as the main men's garments, the toga and the tunica, or shirt, but they did become acceptable wear for work or for travel to colder climates. Mounted soldiers, called cavalry, usually wore leather feminalia, similar to the chaps worn by cowboys in the western United States in the nineteenth century. Civilians wore feminalia made from a variety of materials, including wool and cotton. The most famous Roman to wear feminalia was the emperor Augustus Caesar (63 B.C.E.–14 C.E.), who wore them through the winter to protect his sometimes fragile health.

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[*See also* **Volume 1, Ancient Rome: Braccae**]

Palla

A woman wrapped in a palla. The palla was used as a blanket, a bathrobe, a carpet, or, most commonly, a shawl. *Reproduced by permission of © Araldo de Luca/CORBIS.*

Along with the stola, the palla was the most common piece of clothing worn by women in ancient Rome. It was a very simple garment, yet its simplicity allowed it to be used in a great many ways. The basic palla was a large, rectangular piece of woolen cloth. It was worn wrapped around the body, either over a tunica, or shirt, or a toga if the wearer was unmarried, or over a stola, a long gown, if the wearer was married. Despite its apparent simplicity, the palla has a rich history that stretches back into ancient Greece, and it was adapted into a variety of forms and uses.

As with many of the Roman clothing styles, the palla was an adaptation of a Greek garment. The himation, a large rectangular woolen cloth draped around the body, was worn by both men and women in Greece beginning in the sixth century B.C.E. The garment was soon adopted by the early Romans. For men, the garment was called a pallium, for women a palla. In both Greece and Rome the palla or pallium was put to a variety of uses. It could be used as a blanket at night, thrown on the ground for use as a carpet, wrapped around the body after a bath, strung up to use as a sail on a boat, or draped on a horse for display. All of these uses and more were recorded in ancient Greece and Rome.

Midway through the Roman Republic (509–27 B.C.E.) the pallium went out of use as a garment for men, replaced by the toga, which became the standard male garment. (The pallium remained in use as the characteristic garment of scholars and philosophers, however.) Yet the palla remained an

important garment for women, and it was woven and decorated in a variety of fabrics and patterns. Wool was the most common fabric used to make the palla. Types of wool ranged from plain, coarse wool to varieties that had been pounded or washed in ways that increased their softness or changed their texture. Pallas were also made of linen, cotton, and silk, though the latter were worn only by the wealthiest women, for silk had to be imported from the Far East.

Pallas could be of a single, simple color like white, brown, or green, but many women chose to wear much more decorative pallas. Vibrant colors were achieved through the use of exotic dyes, and some weavers excelled at creating intricate patterns similar to plaids. There were many ways of wearing the palla, but the most common was to hang one end of the palla over the front of the left shoulder, then wrap the palla behind the back, under the right arm, and either across the left forearm or over the left shoulder. Other methods might involve tying the palla around the hips, or draping it across the shoulders. Pins or clasps might be used to secure it in place. The palla could also be draped over the head, thus obeying a custom that said well-bred women should keep their head covered in public.

The palla could be used to suit almost any purpose. This is why the palla, or something much like it, has been used by humans in all manners of cultures across human history. Variations on the palla survive today as the shawls and wraps worn by women in Western society.

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[*See also* **Volume 1, Ancient Greece: Himation; Volume 1, Ancient Rome: Stola**]

Stola

The stola was the staple garment of the married woman in ancient Rome. It was a long gown, generally sleeveless, that hung nearly to the feet. The stola was generally worn over a tunica intima, a light inner shirt. It was often fastened at the shoulders by small clasps called fibulae. The stola was typically worn with two belts: one fastened just below the breasts, creating blousy folds, and another wider belt fastened around the waist. The stola could have several forms of decoration. A stola worn by a wealthier woman might have a limbus, a separate piece of fabric with many folds that was sewn into the hem, making it appear that another gown was worn beneath. Simpler stolas had a band of color or a pattern at the hem and many stolas had a band of color near the neckline. Stolas appeared to have been made in a variety of colors, from bleached white to red, yellow, and blue. Stolas were generally made of wool or cotton, but wealthy women might wear a stola made of silk.

As well as being a functional piece of clothing, the stola served an important social function. In ancient Rome the position that people occupied in society was very important, and clothes were used as symbols of social position or status. The stola was a sign that the woman wearing it was married. Single women or divorced women were forbidden from wearing the stola.

Like most of women's clothing in ancient Rome, the stola changed very little over time. Statues dating from early in the Roman Republic (509–27 B.C.E.) to late in the Roman Empire (27 B.C.E.–476 C.E.) all show women garbed in a similar, traditional stola, usually accompanied by the other staple women's garment, the palla, a large wrap.

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[*See also* **Volume 1, Ancient Rome: Palla; Volume 1, Ancient Rome: Tunica**]

Subligaculum

A form of underwear worn by both men and women in ancient Rome, the subligaculum was one of the most basic garments. It was very similar to the perizoma, a tight-fitting pair of shirt pants, worn by the Etruscans, a pre-Roman society that inhabited the central part of present-day Italy, and the Etruscans in turn appear to have adapted the garment from examples worn by ancient Greeks and Egyptians. A basic loincloth, the main purpose of the subligaculum was to cover the genitals. Like other loin coverings worn in ancient times, the subligaculum came in a number of forms. At its simplest, it might consist of a belt with a piece of fabric stretching from front to back between the legs. More substantial subligaculums might cover all of the buttocks and tie at the sides.

Most people wore the subligaculum under other garments. For example, men wore the garment under the tunica (shirt) or the toga, and women wore it under the stola, a long gown. But others wore the subligaculum alone. Common workers often labored wearing only a subligaculum, and Roman gladiators, warriors who fought for entertainment in Rome, usually fought wearing just a subligaculum.

Our knowledge of Roman costume generally comes from the many statues, bas-reliefs, wall carvings, and paintings that have been recovered by archeologists, scientists who study the physical remains of past cultures. Yet these statues and paintings don't reveal what was worn beneath the outer garments. Historians aren't sure what Romans were wearing underneath their flowing togas and stolas, but their best guess is that it was a subligaculum.

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Toga

If you had to choose one garment to represent the costume traditions of ancient Rome, that garment would be the toga. It can be seen on statues and paintings of Roman men from the earliest founding of the city of Rome in 753 B.C.E. until the collapse of the Roman Empire in 476 C.E. During the years of the Roman Republic (509–27 B.C.E.), Romans were often called gens togata, or people of the toga. The toga remains familiar to people today because it has been so widely used in Hollywood films, from early epics such as *Ben-Hur* (1959) to rowdy comedies such as *Animal House* (1978), which made the toga party a popular college ritual. The toga is undoubtedly the best-known garment from the ancient world.

A man wearing a pink toga, one of the most familiar garments of the Romans. *Reproduced by permission of © Gianni Dagli Orti/CORBIS.*

The toga has its roots in garments worn by the Etruscans and the Greeks. The Greeks had worn a lengthy cloak called the himation, and the Etruscans, early inhabitants of the Italian peninsula, had adapted this into their tebenna. But the true toga was a Roman invention. In the early days of the republic, when Roman society first became quite organized and identifiable, the toga was a rather small elongated oval of woolen fabric and was easily worn over the top of the tunica, or shirt. Though there were many different ways of wearing the toga, the most common way involved holding the toga behind the back and draping one end of the toga forward across the left shoulder, so that the end hung between the legs. The remainder of the toga was crossed under, and sometimes around, the right arm, across the chest, and then back over the left shoulder. It was possible to lift a portion of the toga over the back of the head, forming a type of hood.

During the early republic, the toga was practically required for any but the lowest of Roman workers. It was always worn by more

notable citizens and was forbidden to slaves and foreigners. Though women wore togas at first, they soon abandoned the garment for the palla, a type of cloak.

Toga styles

Though the basic shape of all togas was roughly the same, there were important variations in color and decoration that offered clues as to the wearer's place in society. The common toga was known simply as the toga virilis, and it was left in the natural color of wool. When campaigning for public office, candidates wore a toga candida, which was bleached to a bright white. Though the toga was typically worn over a tunica, candidates sometimes went bare chested beneath the toga candida to show off their battle scars. The toga picta, favored by later emperors, was a ceremonial toga, covered in ornate embroidery that was first worn by victorious generals in public ceremonies. Though most togas were light in color, the toga pulla, which was worn by mourners, was a dark shade, such as black, dark brown, or gray. Children might wear a toga praetexta, which had a broad purple border; the toga praetexta was also worn by magistrates, local judges. It was modeled closely after an Etruscan tebenna. Finally, priests wore a toga trabea that had red stripes and a purple border. The toga trabea worn by other religious figures had slightly different coloring. In addition, different types of togas might have clavi, which are stripes that run the length of the garment.

The difficulties of the toga

Roman costume in general grew more complicated over time, and the toga was no exception. First, the toga grew greatly in size. From an easy to wear cloak, the toga grew to a size of about eighteen feet long by about eleven feet wide. Draping the toga about the body became a difficult chore. While wealthy Romans were helped with their wrapping by servants or slaves, the common Roman person had to struggle with it on his own. Not wearing a toga wasn't an option. All Roman citizens were required to wear the toga at public ceremonies, and going without the toga in public was considered disrespectable.

The size of the toga caused other problems as well. As the togas grew larger, they got heavy and hot. The wearer's left arm was usually enclosed in fabric, and the right arm was usually used to

hold the toga in place. It was difficult to do anything while wearing a toga, especially anything active. Finally, distinctions about how long togas were supposed to be, and how the front folds were supposed to drape, became very important but required that the wearer constantly worry whether their toga style was in fashion. A Roman writer and an observer of Roman costumes named Tertullian (c. 155–c. 220 C.E.), quoted in Michael and Ariane Batterberry's *Fashion: The Mirror of History,* said of the toga: "It is not a garment, but a burden."

Eventually, sometime after about 200 C.E., the toga was discarded as a common garment. Common people simply didn't have the time or the money to keep their togas in proper condition for public wear, and others grew tired of trying to accomplish their daily tasks while wearing the cumbersome cloak. The toga was still worn for ceremonial occasions, but most Romans wore the simpler tunica, sometimes with a range of other, simpler outer garments.

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[*See also* **Volume 1, Ancient Greece: Himation; Volume 1, Ancient Rome: Etruscan Dress; Volume 1, Ancient Rome: Tunica**]

Tunica

Through the course of Roman history, from the early years of ancient Rome in 753 B.C.E. to the fall of the Roman Empire in

476 C.E., there were two garments that were essential to the male wardrobe: the tunica and the toga. Adapted from the Greek chiton, the tunica, a type of shirt, was the simplest of garments. It was made from two rectangular pieces of fabric, one set on top of the other. It was sewn together at the sides and the top, with holes left for the head and the arms. Tunicas could also have sleeves, ranging from very short in the early republic to full length later in the empire. From these simple foundations, the Romans made the tunica into a garment capable of sending complex messages about taste, social status, and power.

Though the tunica (the Latin word for tunic) was worn by all men in ancient Rome, the type of fabric it was made of and the way it was worn marked important social differences. At the bottom of the social scale, men wore a simple tunica made of undyed, rough wool. They might wear a simple belt around the tunica or leave it unbelted. Some working men wore a tunic that fastened over only one shoulder, called an exomis. Members of the middle classes and wealthier citizens would not have worn a tunica outdoors without a toga, a long cloak; to do so was to be considered "nudus," which meant either nude or underdressed. Tunicas of middle- and upper-class citizens were made of softer wool, and later of linen and cotton. In cooler seasons, wealthier men often wore two tunicas, a tunica interior and a tunica exterior. The emperor Augustus Caesar (63 B.C.E.–14 C.E.) was said to have worn four tunicas during cold weather. Wealthy men paid a great deal of attention to how their tunicas were belted. They used either a narrow belt or a wider girdle, which might have pockets to hold personal belongings. They pulled the tunica fabric up above the belt to get the tunica to just the right length.

Tunica patterns and styles also changed a great deal over the thousand years of Roman history. In early Rome, for example, long sleeves were considered unmanly and tunics were cut above the knee. By the later empire, after the second century C.E., long sleeves were common and tunicas extended almost to the feet. One of the primary forms of decorating a tunica was the use of clavi, dyed stripes that ran vertically down the tunica from each shoulder. The width and color of clavi indicated a person's social position. The tunica angusti clavi, which was worn by knights and judges, had narrow purple stripes. The tunica laticlavia, worn by senators, had wide purple stripes. A very special tunica called a tunica palmate was worn

by victorious generals and emperors. It was made of purple silk, embroidered with gold thread, and worn with a special toga.

All Roman fashions became more elaborate and decorative over the course of the Roman Empire (27 B.C.E.–476 C.E.) and the tunica was no exception. Tunicas were worn in several varieties. The colobium, like early tunicas, had short sleeves and came to the knee, but it was much baggier. The dalmatica, which was worn by women as well as men, had long, baggy sleeves and often reached to the floor. Increasingly, Romans wore their tunicas without a belt or girdle, so that the fabric billowed about the body. For many women the longer, blousy tunica took the place of the stola, the traditional female garment. During the empire, tunicas also became more decorative. Tunicas with clavi were worn by people of all classes, and the stripes became more elaborate, with rich colors and patterns. Tunicas might also have striped bands on the sleeves and patterned panels.

Though tunicas are generally thought of as a male garment, they were also worn by poorer women and by children of all classes. The tunicas worn by children mirrored the styles of their parents. The tunica was truly an all-purpose garment, and it survives in its basic form in many modern clothes, including the T-shirt.

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[*See also* **Volume 1, Ancient Rome: Dalmatica; Volume 1, Ancient Rome: Stola; Volume 1, Ancient Rome: Toga**]

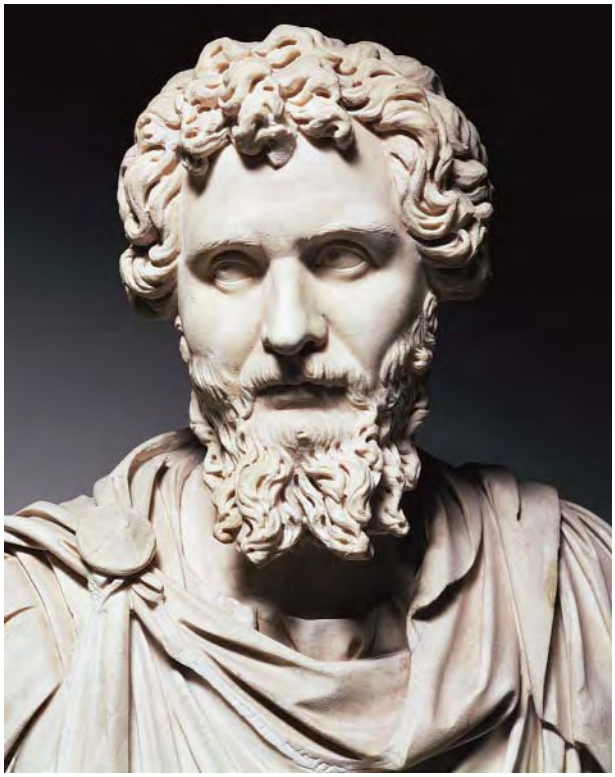
Roman Headwear

The costume traditions of the ancient Romans were, in general, fairly simple. Romans did not tend to wear hats or decorative headdresses throughout the long history of their civilization, which lasted from the founding of the city of Rome in 753 B.C.E. to the fall of the Roman Empire in 476 C.E. But this does not mean that Roman customs and traditions of hair and hairstyling were not important. In fact, Romans had some interesting rituals relating to hair. They believed that washing their hair too frequently would disturb the spirits that watched over them. Yet they also believed that it was very important to wash their hair on August 13 as a celebration of the birthday of Diana, the goddess of the hunt. Sailors believed that it was back luck to cut their hair aboard ship—except during a storm.

Men's hairstyles

Men's hairstyles in ancient Rome were very simple. Prior to the introduction of the razor in Rome in about 300 B.C.E., men tended to wear both their hair and their beards long. After the introduction of the razor, however, short hair, combed forward, became the most common hairstyle for men. This hairstyle, known as the Caesar, remains popular to this day. It was named after the Roman general and statesman Julius Caesar (100–44 B.C.E.). As for beards, they went in and out of style, depending on whether they were favored by the emperor at the time.

Though men typically did not wear hats, they could wear a ceremonial form of headwear known as a corona, or crown. Like many areas of Roman dress, there were strict rules about wearing coronas. For example, a gold crown decorated with the towers of a castle could only be worn by the first soldier to scale the walls of a city under attack. The most honored corona was made from weeds, grass, and



Romans did not usually wear hats throughout their history. Before the introduction of the razor in Rome, in about 300 B.C.E., men tended to wear their hair and beards long. *Reproduced by permission of © Archivo Iconografico, S.A./CORBIS.*

wildflowers collected from a Roman city held siege by an enemy, and it was given to the general who broke the siege. Other ceremonial coronas were worn at civic occasions such as weddings and funerals. The notion that only an emperor wore a laurel wreath is actually a historical myth. Any victorious general could wear a laurel wreath.

Women's hairstyles

In the early years of Roman history, women tended to wear their hair long and very simply. They parted it in the center and gathered it behind the head in a bun or a ponytail. Though women's clothing remained fairly simple, their hairstyles grew more and more complex, especially after the founding of the Roman Empire in 27 B.C.E. With the help of slaves trained especially in hair styling, they curled and braided their hair, piling it on the top and back of their head and sometimes holding it in place with very simple headdresses. Archeologists, scientists who study the physical remains of the past, have discovered a wide array of hair grooming accessories in the tombs of Roman women, including hair curlers, pins, and ribbons.

Both men and women resorted to other means to change their hair. Dyeing the hair was very popular among women, with blonde being a favorite color. Men might also dye their hair. Men and women also wore wigs and hair extensions.

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Beards

When it came to the wearing of facial hair, Roman men went through several shifts in style over the long history of their civilization. From the founding of Rome in 753 B.C.E. until about 300 B.C.E., all men wore long beards and long hair. In a way, they had no choice, for razors hadn't been invented. Then, in about 300 B.C.E., a barber from the island of Sicily introduced the razor and everything changed. For the next several hundred years Roman men followed a simple rule about facial hair: slaves wore beards and free men and citizens did not. It took a vain emperor to change men's beard styles again.

The emperor Hadrian (76–138 C.E.) came to power as a result of his skills as a military general, and he ruled the Roman Empire from 117 to 138 C.E. In order to hide his facial scars, Hadrian wore a beard and curly hair. (In fact, it is likely that he curled both his hair and his beard.) In ancient Rome the emperor held all the power, and men across the empire followed his lead. Thus, beards once again came in style. Slaves, on the other hand, began to shave. When the emperor Constantine (c. 285–337 C.E.) came into power in 306 C.E., he brought a clean-shaven face back into fashion again.

When beards were in fashion, men took great care of them. They visited barbers to have their beards clipped, plucked, and curled. Wealthy men kept slaves whose sole duty was to care for their master's hair.

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Braids and Curls

One thing is made very clear by the statues, coins, and paintings that provide our evidence about the hairstyles worn in ancient Rome: women changed their hairstyles very often. Though there is no one typical Roman hairstyle, it is obvious that Roman women often curled and braided their hair.

Perhaps to make up for the simplicity of their wardrobe, including the fact that Romans didn't wear hats, Roman women wore elaborate hairstyles. From the early years of the Roman Republic (509–27 B.C.E.), women began to coil their long hair into a crown on their head. They might braid the hair first and then wrap it into intricate designs. They also used a device called a calamistrum to curl their hair. The calamistrum was a hollow iron tube that was heated. Hair was rolled around it, and when it was removed the hair retained its curly shape. These early hair curlers were very common among wealthy Roman women, and men sometimes had their hair curled as well.

Carving of a Roman man with long braids. Both men and women wore braids and curls in their hair. *Reproduced by permission of © Araldo de Luca/CORBIS.*

During the Roman Empire (27 B.C.E.–476 C.E.), when Roman civilization was at its height of power, women took their braided and curled hairstyles to extremes. They were careful never to appear in public without carefully tended hair, and they kept slaves, known as ornatrices, who were specially trained in hair styling.

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Hair Coloring

By the time of the Roman Empire (27 B.C.E.–476 C.E.), both men and women had largely given up the customs of simplicity and frugality that characterized early Rome. One of the most popular ways for people to ornament themselves was through hair dyes. The many traders and slaves that came to Rome and other Roman cities as a result of the empire's great expansion exposed the Romans to a wide variety of hair colors.

The most popular hair coloring in ancient Rome was blond, which was associated with the exotic and foreign appearance of people from Gaul, present-day France, and Germany. Roman prostitutes were required by law to dye their hair blond in order to set themselves apart, but many Roman women and men followed suit. The other most popular hair colors were red and black. The most striking hair coloring effects of all could only be afforded by the very wealthiest Romans; some of them powdered their hair with gold dust. The emperor Commodus (161–192 C.E.), who ruled from 180 to 192 C.E., was especially famous for powdering his snow-white hair with gold.

Romans used a variety of methods and ingredients for dyeing their hair. Some used henna, a plant-based reddish brown dye, and others used berries, vinegar, or crushed nutshells. Perhaps the strangest hair dye was a preparation used to turn the hair black that was made from leeches mixed with vinegar. Women would allow this awful mixture to ferment; after two months they would apply it to their hair and sit in the sun to allow it to bake in. People have

continued to color their hair throughout history, but thankfully dyeing techniques have become a bit more pleasant.

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[*See also* **Volume 3, Sixteenth Century: Hair Coloring; Volume 5, 1946–60: Hair Coloring**]

Wigs

During the Roman Empire (27 B.C.E.–476 C.E.) wealthy members of Roman society developed a rich and fashionable lifestyle, which included much attention to appearance and ornamentation. Both women and men used any means available to improve their looks and decorate their bodies. Cosmetics and luxurious costumes were used, and elaborate hairstyles came into fashion for women. Baldness in men was viewed as an ugly defect. Both women and men made frequent use of wigs to hide any shortage of hair.

The citizens of the vigorous Roman Republic, which thrived between 509 and 27 B.C.E., had valued simple styles in hair and clothing. Even the wealthy styled their hair plainly, though they may have curled it with hot irons. By the time of the Roman Empire (27 B.C.E.–476 C.E.), which saw the Roman people grow in wealth and power, styles had changed, and luxury and excess were in fashion for those who could afford them. Though hairstyles for men remained short and simple, most who suffered hair loss were unwilling to have their lack of hair exposed. Julius Caesar, the famous general and leader of Rome who lived from 100 to 44 B.C.E., frequently wore a laurel wreath to hide his baldness. Other wealthy Romans glued hairpieces onto their scalps for the same reason.

During the Roman Empire, Roman women began to wear more and more elaborate hairstyles, with masses of corkscrew curls piled high on the fronts of their heads. The Empress Messalina, who lived from 22 to 48 C.E. and was married to Emperor Claudius I (10 B.C.E.–54 C.E.), became famous for the complicated and showy hairstyles she wore. Soon other noble women copied the empress. Women who did not have enough hair to achieve the ornate styles wore wigs or added extra false hair to their own. It became especially popular to use blond or red hair that was bought or taken from slaves and prisoners of war from more northern countries like Gaul (present-day France) and Germany. Blond hair had once been associated only with Roman prostitutes, but once the empress began to wear it, the shame attached to blond hair disappeared. Eventually light-colored northern hair became so popular that a lively trade developed, and red and golden hair became a sort of currency.

The dramatic hairstyles of wealthy Roman women changed so frequently that even sculptures began to have a sort of wig. Many notable women who had their portraits carved in marble began to ask that the hair be carved as a separate piece, so that the hair on the sculpture could be changed to keep up with the current fashion.

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Roman Body Decorations

Roman attitudes toward the grooming and decoration of their bodies changed dramatically over the course of the long history of their civilization. From the serious and simple habits of the eighth-century-B.C.E. founders of the city of Rome, Romans became increasingly concerned with bathing, jewelry, and makeup. By the time of the Roman Empire (27 B.C.E.–476 C.E.), bathing had become an elaborate public ritual, wealthy Romans imported precious jewels from throughout their vast empire, and women wore complicated cosmetics.

The early inhabitants of Rome dressed and decorated themselves rather simply. They might bathe their arms and legs daily, but they only took a full bath about once a week. As Roman wealth and luxury grew, however, more and more Romans began to attend public baths. Public baths were civic gathering places, perhaps like a modern gym or health club, dedicated to bathing and exercise. In the larger towns these public baths were very elaborate. They had sauna rooms and heated and chilled pools. Romans developed complex rituals about their baths; they might move through four baths of different temperatures before exercising. Men and women bathed separately: women typically bathed every morning, while men bathed in the late afternoon. All citizens in a town could attend the public baths for a small fee, but the wealthiest Roman citizens had richly decorated private baths.

For men daily bathing was the primary form of body care, and they used few ornaments to decorate themselves, other than perhaps a signet ring, often a gold ring with a decorative stone at its center. Roman women, however, developed a great love of makeup and jewelry. Following their baths, women might use a variety of different forms of skin cream, perfumed oils, and makeup. Their makeup was made from foul-smelling ingredients such as

An intricately designed gold Roman necklace. As the Roman Empire began to prosper, jewelry became more ornate and expensive. *Reproduced by permission of © David Lees/ CORBIS.*

milk and animal fat, and perhaps they wore strong perfumes to mask the odor. Roman women also applied beauty spots, or colored patches, to their faces.

The Romans inherited from their Etruscan neighbors (in present-day central Italy) a great love of jewelry, and as their society grew richer over time the wealthiest Romans were able to purchase and wear many different kinds of jewelry. Perhaps the most favored kind of jewelry was pearls. The simple bulla, a kind of necklace, was worn by Romans of all classes, however.

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Bulla

Both rich and poor Roman parents hung a bulla around their newborn child's neck to protect him or her from misfortune or injury. A bulla could be as simple as a knotted string of cheap leather

or as elaborate as a finely made chain necklace holding a golden locket containing a charm thought to have protective qualities. Girls wore their bullas until their wedding day and boys wore theirs until they became citizens (full members of society) at age sixteen. Some men, such as generals, would wear their bullas at ceremonies to protect them from the jealousy of others. Although bullae (plural of bulla) had spiritual and legal significance, during Roman times, the Etruscans, from modern-day central Italy, wore embossed bullae in groups of three as purely decorative ornaments for necklaces and bracelets or, for men, as symbols of military victories.

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Jewelry

Although Roman clothing styles in general are known for their simplicity and lack of ornament, the widespread use of jewelry provided Roman women with a rare opportunity for display. (The only form of jewelry worn by men was the signet ring, often a gold ring with a decorative stone at its center.) Fashion historians believe that the Romans inherited their love of jewelry from the Etruscans who lived in Italy before the establishment of the Roman Republic in 509 B.C.E. The Etruscans had a great love of jewelry. They wore bracelets, earrings, and rings. One custom they seemed to have begun was wearing several rings on each hand. They also developed a unique technique for making gold jewelry called granulation. This involved soldering tiny grains of gold on a solid gold background, which made the item sparkle. This gold-working technique was lost for many centuries and was not recovered until the nineteenth century.

Early Roman jewelry was modeled on Greek and Etruscan examples and remained fairly simple. As Roman armies ventured further from Italy in source of conquest, they began to return home with new jewels and precious stones. During the period of the

Roman Empire (27 B.C.E.–476 C.E.), as the empire began to prosper and many people became more affluent, Roman jewelry became much more ornate. Instead of glass and semiprecious stones, jewelry now included opals, emeralds, sapphires, and diamonds. (Diamonds were uncut, however, and were always mounted in rings.) The most precious items used for jewelry were pearls, which arrived from Ceylon (present-day Sri Lanka), off the coast of India.

During the Roman Empire women wore jewelry of all types: earrings, rings for the fingers and toes, bracelets, anklets, and necklaces. Fibulae, or clasps, were used to hold clothing in place and were made in great variety. Contemporary observers took notice of the great wealth of jewelry worn by Roman women. For example, Lollia Paulina (d. 49 C.E.), the wife of the Roman emperor Caligula (12–41 C.E.), had a set of pearls and emeralds that would be worth several million dollars today.

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[*See also* **Volume 1, Ancient Greece: Fibulae; Volume 1, Ancient Rome: Signet Ring**]

Makeup

Roman philosopher and playwright Plautus (c. 254–184 B.C.E.) once wrote, "A woman without paint is like food without salt." Like the Greeks before them, Roman women, and some men, used a variety of preparations to improve their appearance. The most common form of makeup used was face paint, called fucus, spread all over the face to make it appear white. This white paste might be infused with a red dye to make rouge for the cheeks or the lips, or tinted with soot to darken the brows or the eyelashes. People also

coated their bodies in oils, either plain olive oil early in the Roman Republic (509–27 B.C.E.) or fragrant oil later in the Roman Empire (27 B.C.E.–476 C.E.).

The ancient Romans probably needed the fragrant oils, because their makeup was made of ingredients that must have produced a terrible stink. The wife of Emperor Nero, who ruled from 54 to 68 C.E., used a facial mask made from sheep fat, breadcrumbs, and milk. According to historian Bronwyn Cosgrave in *The Complete History of Costume and Fashion: From Ancient Egypt to the Present Day,* "This mixture often produced a sickening odor if it was left to sit for more than a few hours." Other ingredients, however, may have been worse: Roman documents report that some women used a paste made from calf genitals dissolved in sulfur and vinegar, others used a concoction made from crocodile feces, and still others used oils gathered from the sweatiest parts of sheep (today the last ingredient is called lanolin, and it is used it in many skin products). By comparison, the usual facial pastes made of lead, honey, and fat must have smelled quite nice, though the lead in them could cause lead poisoning and possibly lead to death. Makeup wearers in ancient Rome certainly knew the meaning of the saying "Beauty is pain."

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[*See also* **Volume 1, Ancient Greece: Makeup**]

Signet Ring

The most important piece of jewelry for men during the Roman Empire (27 B.C.E.–476 C.E.) was a signet ring, also called a

seal ring. Signet rings were first made out of iron but later came to be made more commonly of gold, especially for government officials and honored military men. The center of the signet ring held a stone ornament. The stone, engraved with the wearer's initials and sometimes decorated with a picture, such as the head of the Greek hero Hercules, was used to stamp the wearer's signature in sealing wax to authorize important documents. Although no longer used for signatures, signet rings remain popular pieces of jewelry for men in many Western cultures.

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Roman Footwear

Along with the inhabitants of India, the ancient Romans were one of the first peoples in recorded history to develop a wide range of footwear. The ancient Mesopotamians (inhabitants of the region centered in present-day Iraq), Egyptians, and Greeks either went barefoot or used simple sandals as their dominant form of footwear. The climate in these regions made such footwear choices reasonable. But the more variable climate on the Italian peninsula, home to the Etruscans and to the Romans, made wearing sandals or going barefoot uncomfortable. These societies developed many different styles of footwear, from light sandals for indoor wear to heavy boots for military use or for travel to colder climates. Leather was the primary material used for making footwear in ancient Rome. The Romans were very skilled at making quality leather from the hides of cows.

Etruscan footwear

The Etruscans, who preceded the Romans in creating a fully developed society on the Italian peninsula from as early as about 800 B.C.E., developed several different forms of footwear. We know little about Etruscan footwear, however, because few records of their culture remain. They are often referred to as the "mysterious" Etruscans. But historians do think that they borrowed footwear styles from the Greeks and from the Far East, perhaps from the societies of India. The available evidence, primarily statues and some wall paintings, as well as Roman histories, indicates that the Etruscans wore light sandals, slippers made of cloth (probably wool), and leather boots that were held closed with leather straps. One form of sandal which had pointy toes that curled upward seemed to be borrowed from eastern Asia. All but this last style can be seen in later Roman shoes.

The shoes of the Romans

The basic types of footwear worn by the Romans changed very little from the formation of the Roman Republic in 509 B.C.E. to the fall of the Roman Empire in 476 C.E. The basic outdoor shoe was known as the calceus. This shoe covered the entire foot and was closed with leather laces, called thongs. Another slightly lighter outdoor shoe was called the crepida. It covered the sides and the back of the foot, and could be made in several different styles. The Romans also wore several styles of boot. The cothurnus, a high ornate boot, was worn by horsemen, hunters, and some authority figures to show their status. It was a high, ornate boot. Another style of boot, adopted by the Romans from the inhabitants of a conquered region known as Gaul, in present-day France, was called the gallicae. It was a rugged boot made for work and for cold weather. Finally, Romans wore several styles of shoes indoors. Most common was the solea, or sandal. A light shoe of leather or woven papyrus leaves, the solea was held to the foot with a simple strap across the top of the foot, or instep. Other indoor shoes included the soccus, a loose leather slipper, and the sandalium, a wooden-soled sandal worn primarily by women.

Roman men wearing a basic Roman sandal. Romans used different footwear styles to indicate the status and power of the wearer. *Reproduced by permission of © Stapleton Collection/CORBIS.*

Though the basic types of footwear remained the same during Roman history, the styles did change over time. Footwear styles before and during the Roman Republic (509–27 B.C.E.) were plain, with little ornament, expressing the simplicity and frugality of the early Romans. With the rise of the Roman Empire after 27 B.C.E., which saw the Roman people grow in wealth and power, footwear styles became more ornate and decorative. Wealthy people especially often wore shoes that had gold trim or ornaments, metal buckles, embroidery, or jewels.

As with other forms of clothing, the Romans used differences in footwear styles to indicate the status and power of the wearer. For example, the senators who made the laws in Roman times wore a special form of calceus that was secured with four black thongs, while emperors wore calcei (plural of calceus) that were secured with red thongs. Slaves, on the other hand, were not allowed to wear calcei at all. They went barefoot. And prisoners were often forced to wear heavy wooden crepidae that made it difficult for them to walk. The actors in Roman dramas also used footwear to symbolize the status of the characters that they played. Comic actors wore light, leather crepidae, while actors in more serious plays, called tragedies, wore cothurni (the plural of cothurnus). Just like today, you could tell a lot about a person in ancient Rome by the kind of shoes they wore.

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Calceus

The calceus was the first shoe in history to look like modern dress shoes. A special type of calceus had been worn by Etruscan kings, who ruled parts of the Italian peninsula before the Romans. In common usage beginning in the Roman Republic (509–27 B.C.E.), the calceus had a leather upper secured to a sole that could be made of leather or wood. Calcei (the plural of calceus) were worn outside with the toga, the traditional outer garment worn by Roman citizens. Along with the solea, or sandal, the calceus was the most common form of footwear worn in ancient Rome.

The calceus could take many forms. At its simplest it was a kind of moccasin, made from a single piece of leather that wrapped around the sole of the foot and laced together over the arch. But as

Roman shoemaking skills grew more advanced so did the calceus. The uppers of the calceus were stitched to a separate sole and might appear in a variety of lengths.

As with other forms of clothing, who wore calcei and what kinds of calcei were worn indicated the social position or status of the wearer. Slaves, for example, were not allowed to wear calcei at all. But statesmen known as senators wore a special kind of calceus that had a high top that covered the ankle. They were secured with four black thongs (leather strips) and a buckle. Emperors wore a different form of calceus, called a mulleus, which was laced with red thongs. Many different varieties of calcei have been discovered in ancient Rome, either from the many statues that survived the era or from actual shoes that have been discovered.

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Cothurnus

The cothurnus was a distinctive boot typically worn by hunters, horsemen, and men of authority and power in ancient Rome. Made of leather, the boot was pulled on to the foot and laced all the way to the top. It could reach as low as mid calf and as high as the knee. The portion of the boot that covered the lower leg was very close fitting. The boot could be very distinctive, with cut leather patterns adding decoration, or with long laces that were wrapped around the lower leg before they were tied. Like other elements of Roman clothing, the cothurnus became more decorative over time, showing the growing fascination with more elaborate costume.

Originally the soles of the boots were a thin layer of leather, but wearers soon devised ways of padding the sole, often using layers of cork. The padded sole may have been meant to provide protection for the feet, but costume historians suspect that thick layers of cork may have been added to make the wearer appear taller and thus more powerful. Perhaps these were the first "lifts," devices meant to add to someone's height.

The cothurnus also has a long history in theater. In classical Greek and Roman theater the cothurnus was the shoe worn by the players in tragedies, serious plays that showed the conflict between a great man and powerful forces such as destiny or fate. Depending on the importance of the character in the play, the cothurnus was made of different heights. The taller the actor, the more important his role. The cothurnus is still worn in reenactments of classical tragedies, and the word cothurnus has come to stand for the unique style in which such ancient dramas are performed.

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Crepida

A crepida was a form of footwear that was a cross between a solea, or sandal, and a calceus, or covered shoe. Crepidae, the plural form of crepida, had durable soles and were usually covered on the heel and around the sides, but the tops were open and held together with thongs, leather strips that acted like laces. Romans seem to have borrowed the shoe from their Etruscan neighbors on the Italian peninsula, and it was in wide usage from about 400 B.C.E. to 400 C.E.

At their simplest crepidae were a kind of slipper. Made of a single piece of soft leather that was cut two inches larger than the

foot size, it was wrapped up the side of the foot and held in place with a leather thong. This form of the crepida was the common footwear of actors in Roman comedies, chosen because of its simplicity and its usage by common people.

Another form of crepida was worn by citizens of Rome who wanted protection for the soles of their feet. These wooden soled crepidae might have brass or iron tacks nailed into the sole to improve wear. One example of these shoes was actually hinged at the balls of the feet, with the two wooden halves of the shoe fastened with a leather hinge. This hinged shoe made walking easier. Another similar form of crepida was created especially for criminals. This crepida had a thick and heavy wooden sole that was attached to the feet with crude thongs. The heavy shoes were meant to keep a prisoner from escaping.

Though crepidae were generally thought of as common, everyday shoes and were worn by common people, they also could be more highly decorated. One of the interesting things about crepidae is that they were made to fit either foot, instead of specifically fitting a right or a left foot.

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Gallicae

Gallicae is a general name given to a style of closed leather boot worn by the men of ancient Rome. The Romans named the boots gallicae because they had first encountered them when they were fighting the northern tribes of Gaul, present-day France, after 100 B.C.E. Roman soldiers on long military campaigns in the cold climate of Gaul adopted the sturdy, protective footwear worn by the

natives. When they returned home, these soldiers brought the style back to Rome, where it soon became popular.

During the early years of the Roman Republic, which began around 509 B.C.E., Roman citizens wore very simple footwear. As the Greeks had done before them, both rich and poor Romans mainly went barefoot, especially inside. Outside, they wore simple sandals woven of plant fibers or made of leather. As Roman society developed, and as shoemaking skills increased, shoe styles became more and more elaborate. By the beginning of the Roman Empire in 27 B.C.E., most well-dressed Romans wore stylish solea (sandals), calceus (shoes), and cothurnus (boots), and only the very poor and the slaves went barefoot.

The original gallicae worn by soldiers returning from the wars in Gaul were simple ankle-high boots made from two pieces of leather sewn together in back and laced up the front with leather straps. Roman shoemakers soon developed the Gallic shoe into a rugged tall boot, which was worn by soldiers and farmers for marching, riding, and working in bad weather. During the prosperous years of the empire, when fashion became quite ornate, the simple gallicae evolved into the campagus, a boot worn by the upper classes, such as high-ranking military officers and senators. The campagi were dyed in rich colors, such as red for senators and purple for the emperor. Their height was determined by rank: the higher the boot top, the higher the wearer's position in society. However, gallicae and campagi were not worn with togas, the traditional outer garment worn by Roman citizens.

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Solea

The solea, or sandal, was the most common indoor shoe of the ancient Romans. It was a very simple shoe, consisting of a flat

sole held to the foot with a simple strap across the instep, similar to today's thongs or flip-flops. Most of the solea known to historians were made of leather. Some, however, were made of wood. Special wooden-soled sandals, called sandalium, were worn by women during the Roman Republic (509–27 B.C.E.) and were later worn by both sexes. It appears that simpler wooden-soled solea were also worn by poorer Romans.

A respectable Roman citizen never wore his or her solea outdoors, just as they never wore their outdoor shoes, or calcei, indoors. When wealthier citizens went to someone else's house or to a public event, they had their servants carry their solea and they changed into them when they arrived at their destination. In fact, the Romans had a saying that related to this custom. To "ask for one's sandals" indicated that one was ready to depart.

There were alternatives to the leather solea. The baxea was very similar to the solea. It had a strap that rose up between the first two toes and was anchored in another strap that crossed the instep of the foot. The baxea were typically made of papyrus leaves or other vegetable fibers that were woven into a durable, thick sole. It is thought that these inexpensive sandals were adopted from the Egyptians, who wore a similar sandal as early as 3100 B.C.E.

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[*See also* **Volume 1, Ancient Egypt: Sandals; Volume 1, Ancient Rome: Calceus**]

Fashion, Costume, *and* Culture

Clothing, Headwear, Body Decorations, and Footwear through the Ages

Volume 2:
Early Cultures Across the Globe

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Early Asian Cultures

The Asian societies that began in modern-day China are among the oldest known human societies on earth. Though they were at least as developed and sophisticated as early civilizations in Mesopotamia (centered in present-day Iraq) and Egypt, these Asian societies have received far less study and attention in the West. In the last century, however, with the modernization of the ancient nations of China and Japan, people in the West have come to know a great deal about early Asian cultures. Many who learn about these ancient cultures have developed a great respect for Asian accomplishments in technology, governance, and the arts, and also gain an understanding of the distinct costume traditions. To appreciate the distinct costume traditions developed in ancient China and Japan, it is first important to understand how these civilizations developed over time.

Early Chinese societies

Evidence of human settlement in China dates back nearly 600,000 years. As in the rest of the world, these early humans were hunters and gatherers, hunting animals for food and clothing and gathering fruits and plants for food and materials. Between 5000 and 4000 B.C.E., however, people began to develop agricultural

Japanese women march in a parade, wearing blue kimonos and holding traditional Asian fans. *Reproduced by permission of © Michael S. Yamashita/CORBIS.*

societies along the banks of the Yellow River in modern-day China. Over the years these societies became more sophisticated, developing technologies and early forms of government. In about 1875 B.C.E. a powerful empire known as Xia began the first Chinese dynasty, the name for a long period of rule by several generations of a family. Our detailed knowledge of Chinese history begins with the dynasty that followed: the Shang dynasty (c. 1550–c. 1050 B.C.E.). It was with this dynasty that people began to keep written records of Chinese history.

Ancient Chinese society was divided by classes. The emperor, who was believed to have descended from the gods, was at the top of society. He, or sometimes she, was surrounded by wealthy kings, warriors, and priests. Most of the other people were farmers and were fairly poor. As is true with most ancient societies, almost all of what we know about culture and dress comes from the wealthy classes.

Though China began as a small empire centered on the Great Bend of the Yellow River, it expanded over time to become quite a

vast kingdom. As the empire expanded, kings of local areas gained more power, and they sometimes fought among themselves. In about 1050 B.C.E. the Zhou king defeated the Shang emperor and started a new dynasty, the Zhou dynasty, which lasted until 256 B.C.E. Under the Zhou, the empire expanded even more and the Chinese came into conflict with other non-Chinese peoples who they called "barbarians." (Similarly, the ancient Romans also called those people who lived outside their borders barbarians.) The Chinese felt that their culture and clothing was far superior to that of barbarians. The Great Wall of China, a massive stone wall that stretches for nearly 4,500 miles across China, started being built in 221 B.C.E. in order to keep barbarians out of China and was completed nearly one thousand years later.

Stability and change in China

Though dynasties changed over the thousands of years of Chinese history, many of the elements of Chinese life remained the same. The Chinese had a deep respect for tradition, and this respect meant that many of the elements of culture endured throughout history. Respect for elders, the religion of Buddhism, and certain clothing customs lasted for many years. Also enduring was the rule by emperors, aided by a vast bureaucracy that saw that the emperor's will was followed.

Much of what we know about Chinese costume comes from the Qing dynasty (1644–1911 C.E.). The leaders of the Qing dynasty were not Han Chinese, the majority ethnic group in China, but Manchus, members of people native to Manchuria. The Manchus adopted many of the Han customs and instituted other customs of their own. Their reign lasted several hundred years and featured the first significant contact with the West in Chinese history. They tried to keep Western influence out of China, but increasing trade with European nations brought much change to China. That change culminated in 1911 C.E. with a revolution that brought an end to imperial rule in China. The leader of the revolution, Sun Yat-sen (1866–1925 C.E.), hoped that all Chinese could vote and enjoy access to the country's riches. His revolution did not entirely succeed, however, and a long period of conflict and civil war ended in 1949 when Communists, lead by Mao Tse-tung (1893–1976 C.E.), took control in China. (Communism is a system of government in which the state controls the economy and

SAMURAI

Samurai (SAM-er-eye) were Japanese warriors who were revered for their skills as warriors, but also for their distinct influence on Japanese fashion. Samurai first appeared in Japan as early as the eighth century C.E., but they truly rose to power in the eleventh century as elite warriors in service to their feudal lords, or daimyos. Other samurai served as guards of the imperial palace. The samurai were accorded special status after about 1600. They alone had the privilege of wearing two swords, they married only among their own class, and they passed their privileges on to their children. The word samurai literally means "to be on one's guard."

The samurai, or warrior class, replaced the court nobles who had once surrounded the ruler. These nobles had always worn ceremonial clothing and lived a very formal existence within large castles. The rulers understood that the samurai were strong and wise and capable of forming their own armies and taking control of the country. To keep the power of the samurai in check, the rulers encouraged the samurai to live by elaborate rules about dress and behavior. Samurai lived by a code of honor known as Bushido, the way of the sword. Loyalty, truthfulness, sincerity, and readiness to die for honor were its main attributes. The samurai also became very dedicated to ceremony and to acquiring and displaying meaningful colors, fabrics, and styles.

Samurai were dressed for speed and travel. Their basic uniform had wide hakama trousers, open halfway down the leg and ending above the ankle. The under-kimono of the samurai could be slipped off for a sword battle, while remaining secured at the waist by the hakama's hard waistband and ties. The overvest had impressive winged shoulders and was sleeveless, so that the samurai looked both grand and dangerous and was able to swing his arms around with his two swords.

Historically, samurai and geishas have been the two greatest influences on Japanese fashion and taste. Both had the status, visibility, and intelligence to cultivate distinctive colors, fabrics, and styles, changing them regularly to keep the public enthralled, much like today's rock stars or actors and actresses.

Among the fashions that were developed by samurai in the fourteenth and fifteenth centuries, the hakama, or trouser, and kataginu, a ceremonial ensemble with winged shoulders, are the most distinctive. In recent times, samurai fashions

all property and wealth are shared equally by the people.) Chairman Mao, as he was known, brought dramatic changes in Chinese life and again closed his country to the West. He also changed Chinese clothing styles dramatically in an effort to make everyone dress the same. Today, China is still a Communist country, but it is slowly opening to Western influence and fashion.

The rise and opening of Japan

Japan is an island nation that lies to the northeast of China. Though there is evidence of human habitation in Japan dating back thousands of years, it was not until settlers from China and Korea traveled to Japan in the sixth century C.E. that a definable society

have been well represented in Japanese theater, such as No plays and Kabuki, and in film, particularly the historical films of director Akira Kurosawa (1910–1998). (A No, or Noh, play is a classic Japanese dance-drama having a heroic theme, a chorus, and highly stylized action, costuming, and scenery.) The samurai film, in fact, has had a wide influence throughout the world. Akira Kurosawa's legendary movie, *The Seven Samurai* (1954), was the inspiration for the light saber battles in the film *Star Wars* (1977) and its sequels. Samurai suits of armor, made of ceramic plates sewn together, were the inspiration for the military flak jacket developed by the United States Army during World War II (1939–45). Samurai wore distinctive top-knot hairstyles and wore bold crests on their robes.

The samurai disappeared as a distinct class in the nineteenth century. In modern Japan some towns celebrate the history of the samurai by holding annual pageants or parades where participants dress in reproductions of historical samurai styles. The traditional practices of archery, swordsmanship, and martial arts all have their basis in samurai culture. Today, many practitioners of these disciplines are greatly respectful and knowledgeable about their samurai forefathers.

A samurai warrior wearing samurai armor and a horned helmet. *Reproduced by permission of © Sakamoto Photo Research Laboratory/CORBIS.*

took root. Early Japanese society was deeply rooted in Chinese customs and traditions of religion, governance, and costume. The Heian period, which lasted from 794 to 1185 C.E., was the first flowering of a unique Japanese society. The Japanese began to develop distinct clothing traditions that were more formalized and ritualized than those in China.

Following the collapse of the Heian period in 1185 C.E., a number of powerful kings vied for power. Each king surrounded himself with warriors known as samurai. The samurai had a distinct warrior culture of their own, with rules of behavior and dress. The culture had a great influence on fashion in Japan. The most powerful samurai was known as the shogun, and he ruled with the power of an emperor. In 1637 the Tokugawa shogunate (the name for the

government of the shogun), which had assumed power in Japan, closed the country to any exposure to the West. For nearly two hundred years Japan resisted Western influences. It retained its traditional culture, while the world around changed. Eventually powerful British and American governments forced Japan to open to trade.

In 1867 the rule of shoguns ended and an emperor was restored. The emperor, Meiji, believed that Japan must become a modern nation. He allowed the Japanese people to vote, and he developed a modern economy. Japan became a powerful nation, so powerful, in fact, that it opposed the United States and its European allies in World War II (1939–45). Though Japan lost the war, it remains a powerful industrial nation to this day.

Late in the nineteenth century the Japanese people adopted Western dress. Their traditional dress, which dates back to the earliest years of Japanese civilization, is still worn, however, as a way of showing respect and love for ancient traditions. Traditional Japanese dress is reserved primarily for special occasions and ceremonies. Some fear that by the end of the twenty-first century traditional Japanese dress will disappear altogether.

China and Japan are not the only Asian nations with deep roots in the past. Korea, Thailand, Vietnam, and many other Asian nations also claim cultural and costume traditions with ancient roots.

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Clothing of Early Asian Cultures

Up until very recently, people in the Western world had a very limited understanding of the kinds of clothing worn in Asia. Our pictures of Asian clothing relied on stereotypes of Japanese people wearing kimono, or long robes with wide sleeves, and Chinese people wearing Mao suits, the simply cut, dull-colored outfits favored by the Communist Party. In fact, the peoples of Asia have a clothing tradition every bit as rich and varied as that of the cultures of the West. Understanding of Asian clothing traditions remains rather limited, however, for a number of reasons. Differences in language and culture have made studying Asian cultures difficult for Western historians. China has been closed to Western historians for political reasons for much of the twentieth and twenty-first centuries, and because of the nation's poverty it has not devoted a great deal of money to its own archeological research. Japanese costume is much better known, thanks to that nation's wealth and great respect for tradition and research. Until early in the twenty-first century, however, the history of fashion was considered unimportant and didn't attract the attention of capable scholars. Today, thanks to growing research and to the translation of Asian works, the basics of the clothing traditions of two major Asian cultures—China and Japan—are better understood.

Ancient Chinese dress

Organized societies emerged in China as early as 5000 B.C.E., or about the same time as they did in ancient Egypt and Mesopotamia, modern-day Iraq. By about 1875 B.C.E. these societies grew complex enough to organize large areas of land and people into the first of the Chinese dynasties, organized societies ruled by members of a particular family. These dynasties controlled China,

though not without interruption, until 1911 C.E. Beginning with the earliest Xia dynasty (1875–1550 B.C.E.), we can see some of the basic forms of Chinese dress. The majority of the people wore a simple outfit consisting of a tunic or jacket called a san and a pair of loose trousers called a ku. Depending upon the time of year, the tunic might be short, ending at the waist, or much longer, reaching to just above the ankle. The earliest known examples of such an outfit show the use of the characteristic Chinese collar, usually known as the mandarin collar, which stood up from a round neck opening, with a small gap in the front.

The customary garment of the upper classes in ancient China, which included the emperor and his family, a court of nobles, and a wide range of officials, was the robe, a long-sleeved, loose-fitting garment that fastened in the front. The exact cut and style of these robes changed significantly over the course of Chinese history. At times the sleeves were narrow; at other times quite loose and billowing. Sometimes the robes were belted, while at other times they hung loose about the waist. These robes were fastened either down the middle or across the right side of the chest, but never across the left. Fastenings that crossed the left side of the chest were considered barbaric. Most often these robes were made of silk, but some emperors made a show of wearing robes made of other materials, often to demonstrate their frugality or to make a political statement. By the time of the Qing dynasty (1644–1911 C.E.), the highly ornamented dragon robe had become the signature garment of the ruling class.

In the earliest years of China, poorer people used hemp to make their clothing. Hemp was a fiber made from a tall Asian herb and is similar to linen. Beginning in the Song dynasty (960–1279 C.E.), cotton replaced hemp as the primary material used for the garments of common people. Cotton could be dyed more easily and was easier to grow. Padding was added to clothes for cold seasons, but the garments did not change a great deal from season to season. The material preferred by members of the upper classes was silk. Spun by silk worms that lived in mulberry trees, silk was a rich, soft fabric that was treasured for its sheen and its comfort. It could take many different color dyes. One fabric that was traditionally shunned by the Chinese was wool. From the earliest times wool was considered a "barbarian" fabric used only by non-Chinese. The association of wool with hated foreigners was so strong that it lasted until the twentieth century.

Chinese costume has always been characterized by a deep respect for conventions and for the symbolism of certain colors and decorations. The clothing worn by the emperor was considered especially important. According to Valerie Steel and John S. Major, authors of *China Chic: East Meets West,* clothing "was an instrument of the magical aura of power through which the emperor ruled the world; in addition it served to distinguish the civilized from the barbarous, the male from the female, the rich from the poor, the proper from the improper." From as early as the third century B.C.E. written documents indicate that the emperor wore certain colors of clothing at certain times of the year—yellow for the summer, for example—in order to lead the changing of the seasons. Strict rules insured that clothing showed clear distinctions between the different ranks of society, and it was considered a serious offense for poor people to wear showy or decorative clothes.

A young Asian man working in the fields wearing a red del jacket for warmth. *Reproduced by permission of © Dean Conger/ CORBIS.*

China and modern dress

China maintained its traditional practices in clothing for an unusually long time, right up to the twentieth century. Then, beginning in 1911, China's clothing styles changed very dramatically. A revolution led by Sun Yat-sen (1866–1925) toppled the emperor, Pu Yi, and finally allowed Western dress to enter China. (Western dress had been either forbidden or frowned upon during the nineteenth century.) Many Chinese people adopted Western fashions. The cheongsam dress for women was a combination of Western and Chinese styles, and it became very popular. By 1949, however, a violent civil war brought a Communist government to China. (Communism is a system of government in which the state controls the economy and all property and wealth are shared equally by the people.) Under Communist rule, Western dress was again shunned. The new government, which controls China to this day, favored a basic garment called a Mao suit (named after the Communist leader

A woman wears a bright red kimono, one of the most recognized garments from Japan. *Reproduced by permission of © Dallas and John Heaton/ CORBIS.*

Mao Tse-tung [1893–1976]), with plain trousers and a tunic with a mandarin collar and two pockets on the chest. People of all classes throughout China wore the Mao suit, and its drab uniformity showed the world that there were no class differences between people. As China modernized in the last twenty years of the twentieth century, some Western dress began to appear, but for many the Mao suit remained the common garment for daily wear.

Japan

Although we know that people lived on the islands that make up the modern nation of Japan from as early as 13,000 B.C.E., our first real knowledge of Japanese culture comes from the period when Chinese influences began to be felt, in about the sixth century C.E. Japan borrowed many Chinese customs, including rule by emperors, growing rice, the Buddhist religion, and many clothing traditions, including the wearing of robes for the wealthy and trousers and simple tunics for the poor. During the Heian period (794–1185 C.E.), however, the Japanese began to create distinct versions of clothing. While poorer classes continued to wear fairly simple clothing, including loose trousers and a simple linen shirt for men and a loose skirt for women, members of the upper classes and nobility began to develop very distinct clothing traditions.

The basic Japanese garments were the kosode, a short-sleeved shirt that opened in front, and the hakama, or long trousers. The kosode eventually evolved into the garment most associated with Japan, the kimono. The kimono, whose name means "thing to wear," is the Japanese equivalent of the Chinese robe and is worn by both men and women. It is a long garment tied at the waist with an obi, or sash. The kimono has many variations according to the circumstance in which it is worn. Many other garments form part of the traditional Japanese dress, such as the haori, the ho, the kataginu, and the kinu. A common characteristic of

Japanese dress is the careful attention to detail in the way the garment is cut and the beauty of the fabric.

One of the most important influences on Japanese fashion came from the samurai, a class of elite warriors who helped secure the power of the rulers of Japan's various states. The samurai were a distinct social class, and they developed rules and traditions for clothing that were very complex and linked to ceremonial occasions. Another class of mostly female entertainers, known as geisha, also had a great influence on Japanese dress.

The Japanese were first exposed to Western dress in 1542, when British and Portuguese traders visited the nation, but they did not embrace Western dress until the late nineteenth century. In the twentieth century most Japanese people adopted Western dress, such as trousers and suits for men and skirts and blouses for women, for their everyday wear, but traditional dress remained a very important part of their culture, worn for important events like weddings and funerals.

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Cheongsam

Two Chinese women wearing patterned cheongsams, which are considered the national dress of Hong Kong. *Reproduced by permission of © Bettmann/ CORBIS.*

The cheongsam (CHONG-sahm) is the dress that most westerners associate with China. It is a long, close-fitting dress with short sleeves, a slit up one side, a mandarin collar (a round, stand-up collar that is worn close to the neck), and a fastening across the right side of the upper chest. The cheongsam, also known as the qi-pao or the cheung sam, is considered the national dress of Hong Kong, a major island off the coast of China. Though outsiders see the cheongsam as typically Chinese, in fact the dress represents a mixing of Chinese and Western clothing styles.

The cheongsam first appeared shortly after the collapse of the Qing dynasty in 1911, which had ruled China since 1644. China, which had been isolated from the rest of the world during the Qing dynasty, began to modernize fairly quickly, both in its politics and its economy. Women especially began to have more freedom and wanted to modernize their clothing to allow more freedom of movement and comfort. But they didn't want to just adopt Western dress. The cheongsam represented a compromise. It used traditional Chinese fabrics like silk and included a traditional collar and fastening across the right side. But the form-fitting cut and the lack of binding ties were distinctly Western.

The cheongsam soon came to represent the politics of a modernizing China. It was advertised heavily and worn by famous actresses, often with high heels popular in the West. However, when the Communist Party took control of mainland China in 1949, the cheongsam quickly went out of

style. (Communism is a system of government in which the state controls the economy and all property and wealth are shared equally by the people.) By 1966 it was banned by the ruling party. In Hong Kong, on the southeast coast of China, however, which until 1997 was a crown colony of Great Britain with a majority Chinese population, the cheongsam never went out of style. The dress was particularly popular during the 1950s and 1960s, for it marked Hong Kong's resistance to the changes being brought to China by the Communists, who severely restricted what the Chinese people could wear.

Since the 1960s the cheongsam has been adopted as a uniform of sorts in the service industry in Hong Kong, but in the 1990s the dress had a new boom in popularity, in part because China and Hong Kong were reunified in 1997. Western designers offered their own versions of the cheongsam, and women in Hong Kong wore the dress to celebrate their cultural identity. As a sign of the importance of the dress, the Mattel toy company issued a special collectible Barbie doll, the Golden Qi-Pao Barbie, for the occasion.

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Dragon Robes

The dragon is one of the most ancient and powerful symbols in Chinese culture. A composite of many animals, including a snake, an eagle, a tiger, and a devil, the dragon symbolized the natural world and transformation. It was associated with Chinese emperors from at least the first century B.C.E. Beginning late in the Song dynasty (960–1279 C.E.), emperors began to wear luxurious robes decorated with figures of dragons. By the time of the Qing dynasty (1644–1911), the dragon robe, in its many varieties, was

an important garment worn by the emperor and his ruling circle. Many Qing dynasty dragon robes have survived, and they give us a rare glimpse of the richness of early Chinese garments.

The basic form of the dragon robe was simple. It was a long robe, reaching to the ankles, with long sleeves and a circular opening for the neck. A large front panel on the wearer's left side of the garment was wrapped and fastened at the right side, in the traditional Chinese style. But the simplicity in construction was more than made up for in the intricacy and richness of the fabric and decoration. The key element on a dragon robe was, of course, the dragon. Most dragon robes had one large dragon in the center of the garment, with smaller dragons on the sleeves and lower down the hem. The dragons swam on a sea of intricately patterned material, with geometric designs, natural scenes, waves, or other brightly colored figures adorning the lower half of the garment and the sleeves. The robes were made of rich silk, sometimes in several layers or with silk padding to add warmth. Occasionally the robes would include embroidery at the neck fastening or the cuffs.

The various dragon robes worn in the Qing court sent signals about the rank and distinction of the wearer. Robes featuring the five-clawed dragon, called a long, could be worn by the emperor and his sons and selected court members of high distinction. Certain princes and lower nobles could wear a robe featuring the mang, or four-clawed dragon. And even lower ranking officials could wear a robe with three-clawed dragons. The presence of additional ornamentation—such as an embroidered border picturing the sacred Mount Kunlun, in western China, which was believed to be the center of the universe, or images of the "twelve sacred symbols" (the sun, moon, stars, dragon, pheasant, mountains, sacrificial cups, waterweed, grains of millet, flames, sacrificial axe, and the fu symbol, an emblem associated with the power of the emperor)—was also used to signify the wearer's place in society.

The end of the Qing dynasty in 1911 meant the end of the dragon robe, since the revolution that brought more representative government to China forever ended the customs of the imperial court. While the dragon continues to be an important symbol in China, the dragon robe is an emblem of the past.

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Hakama

The hakama is a pleated, two-part lower garment usually referred to as either full-cut trousers or a divided skirt. It began as a long trailing garment in ancient times and in more recent times has been worn as a standard part of male ceremonial attire and by martial artists.

Three Japanese men wearing traditional samurai clothing, including a hakama, or pleated lower garment. *Reproduced by permission of © National Archives and Records Administration.*

Originally, the hakama was worn as an outer garment to protect the samurai warriors' legs as they rode their horses, like a cowboy's leather leggings called chaps. As the samurai used horses less, they continued the practice of wearing hakama as a kind of identifying uniform.

The hakama has seven pleats, five in the front and two in the back. The pleats each have a name and a symbolic meaning: the first pleat, Yuki, symbolizes courage, valor, and bravery; Jin stands for humanity, charity, benevolence; Gi stands for justice, righteousness, and integrity; Rei stands for etiquette, courtesy, and civility; Makoto symbolizes sincerity, honesty, and reality; Chugi stands for loyalty, fidelity, and devotion; and the last pleat, Meiyo, symbolizes honor, dignity, and prestige.

The hakama tie over the top of the kimono and are most often made in solid

colors, depending on the occasion, or in very fine patterns in men's formal wear. Some women wear hakama, especially since the late nineteenth century, and generally it is to demonstrate scholarship or mastery. For example, hakama are often worn when a women graduates from college or when she performs traditional music.

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[*See also* **Volume 2, Early Asian Cultures: Kataginu; Volume 2, Early Asian Cultures: Kimono**]

Haori

The outer garment worn over the kosode (a sort of robe) by both men and women, the haori is cut like a kimono but is shorter, varying in length from mid thigh to mid calf. The haori has one layer of silk, like a kimono, and is lined with another layer of silk or cotton. It is loose-fitting and T-shaped. Unlike the kimono, the haori front does not overlap and is not secured by an obi, a type of sash. It is fastened at the center front by means of braided silk cords.

Geisha, professional hostesses and entertainers, were the first women to wear haori over their kimonos. During the seventeenth century geisha in the Fukagawa neighborhood of Edo, as Tokyo was then called, started to wear haori to assert their mastery and skill in the arts "like men." At first a radical fashion statement, within a century it was common to see women wear either haori under their kimono or hakama (full-cut trousers or a divided skirt) over their kimono, but not both. By this time the geishas were the only Japanese who would not wear the haori.

During the nineteenth century the haori became the chief garment for displaying the mon, or family crests, at occasions such as weddings and funerals. The mon are small, usually white logos that

are simple decorative designs of natural symbols that families have adopted.

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[*See also* **Volume 2, Early Asian Cultures: Kosode; Volume 2, Early Asian Cultures: Geisha box on p. 231**]

Ho

The ho is the outermost robe of the ceremonial form of dress called sokutai, the Japanese equivalent of the Western man's formal suit. Noblemen, or those of the upper class, were wearing sokutai back in the Heian period (794–1185 C.E.), and today the crown prince of Japan wears this costume in official ceremonies. The ho robe is made of a finely woven silk that is transparent and extremely stiff from having been starched. It has large open sleeves that reveal the layers below.

The ho is especially beautiful in its color and how it coordinates with the colors of the rest of the clothing ensemble, especially the layer beneath it. The Japanese term for this color sense is *kasaneno irome.* It means that the colors of each item of the sokutai are carefully mixed and carry messages about the occasion and the season, as well as the tradition of the imperial, or royal, household and history.

Many Japanese believe that fashion was at its greatest level of sophistication during the Heian period and that is why the sokutai has been preserved to the present day for the most important ceremonies. The clothing ideals of the time were to combine a love of beauty with an appreciation of nature. All of the patterns, textures, and colors of the various elements of the outfit were derived from the experience of the natural world.

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Kataginu

Kataginu are men's vests with broad, wing-like shoulders, worn with hakama, or trousers, to form a kamishimo, or complementary outfit. The hakama are worn in a contrasting color or fabric from the kataginu. Also worn are naga-bakama, trousers in the same fabric as the kataginu, giving the impression of an elegant coverall called naga-gamishimo.

Two Kabuki actors. The man on the left wears a kataginu, a vest with broad shoulders designed for maximum mobility in swordplay or the martial arts. *Reproduced by permission of © Michael Maslan Historic Photographs/CORBIS.*

The costume is designed for maximum mobility in swordplay or the martial arts. It was historically worn for combat by samurai warriors. It combined elegant design with the flexibility essential for spontaneous combat. The colors and patterns of the outfit indicated the clan that the samurai served.

The kataginu is built like a big shawl or collar, with a flat panel in back tapering into lapels in the front and eventually two streamers that are tucked into the hakama to secure them. The fabric is usually very stiff silk, linen, or hemp, with a stiff lining.

Kataginu are some of the most ancient forms of Japanese dress, dating from before the Middle Ages (c. 500–c. 1500 C.E.). They are now seen only in ceremonial costumes worn by Japan's imperial family or in Kabuki theater costumes. In theater the garment always represents the role of any samurai serving the daimyo, or ruler.

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[*See also* **Volume 2, Early Asian Cultures: Samurai box on p. 208; Volume 2, Early Asian Cultures: Hakama**]

Kimono

The kimono is the most basic term for traditional Japanese dress. The term literally translates as "thing to wear." The word kimono came into use in the late nineteenth century as a way to distinguish native clothing from Western clothing, and thereafter became more common in Japan. Kimono refers to the principal outer garment of Japanese dress, a long robe with wide sleeves, made of various materials and in many patterns. It is generally unlined in summer, lined in autumn and spring, and padded in winter.

The history of the kimono

The kimono's form was first introduced from China as an undergarment. Its use as a normal form of dress for men and women dates from the Muromachi period (1392–1568). At that time the samurai, or warrior class, replaced the court nobles who always wore ceremonial clothing and lived in castle towns. Clothing increasingly needed to be wearable for travel and urban outdoor life and the kimono was the foundation of these trends. Women's kimonos became very decorative from the middle of the Edo period (1600–1868), in spite of bans on luxurious living imposed by the Tokugawa shogunate, the rulers of Japan at the time.

Japanese clothing was not traditionally accented with costly or decorative accessories, particularly jewelry, hats, or gloves, as Western dress traditionally is. Instead, all of the expression of taste and elegance was focused upon the kimono, the central and key garment in Japanese dress, particularly in the case of women. Thus developments in the kimono as the principal garment for men and

Japanese schoolgirls dressed in traditional Japanese kimonos which, in the past, could indicate the social rank, occupation, or age of the wearer. *Reproduced by permission of © Michael Maslan Historic Photographs/CORBIS.*

women of all social classes revolved around patterns and colors. At first the only patterning used was in the weaving of the fabric, but, given that the expansive robe was a great canvas for the artist, distinctive designs stretching across the whole garment were created in tie-dye, resist-dye, embroidery, and other methods, particularly for wealthy customers. The wealthy could also layer more kimonos and coordinated the colors that peeked out at the neckline and cuffs. Some kimonos were painted upon with ink, like a brush painting on paper.

The kimono is a comfortable garment for people to wear who sit on the floor or on a tatami mat, a straw floor covering common in Japanese homes, as is done in Japanese culture. Its length can be adjusted by how much it is folded over when the obi, or sash, is tied; its width can vary depending on how much it is wrapped and how tightly the obi is tied; and it can be layered for changes in climate.

There have been few fundamental changes in the shape of the kimono since the eighteenth century, except for minor changes in hem length and sleeve or collar shape. The kimono can be either formal or relatively casual, depending on its materials, pattern, and the accessories worn with it. Since its beginning, the kimono has denoted social rank and occupation, especially for men, and age, particularly for women. Today, people are less knowledgeable about the specific rules of dress and tend to choose a kimono based on its appearance.

Kimonos in contemporary Japan

Though Western dress is now the norm in contemporary Japan, the kimono is still worn on special occasions. There are schools in modern Japanese cities that train native Japanese on the finer points of wearing the kimono. They instruct in the complicated ways to tie the obi, as well as the subtle ways of draping the kimono, walking in it, and selecting and combining the colors and patterns. The kimono still expresses the wearer's good taste as well as sense of propriety or social understanding.

Although the modern kimono is generally a T-shaped robe, there are a variety of subtle variations for different wearers and different occasions. The furisode, which literally means "swinging sleeves," is worn by young unmarried women. The sleeves of the

SILK

One of the strongest and most luxurious fabrics in the world, silk has a long history. The cocoons, or casings, of the silk moth have been used for weaving fine fabric in China for almost five thousand years. The philosopher Confucius (551–c. 479 B.C.E.) told the story of Empress Xi Ling-Shi, who had a silk cocoon drop from a mulberry tree into her cup of hot tea and discovered the cocoon's strong and very long silk filaments. It was the empress who, around 2640 B.C.E., organized the harvesting and weaving of these long strands into silk. (Most historians believe that this story about the origins of silk production is not based in fact, but they do not know the exact origins.)

At first the Chinese carefully confined production to their own use, but demand for the lustrous fabric of China's imperial court spread. Traders seeking silk soon created an overland route to China that became known as the "Silk Road." By 139 B.C.E. the Silk Road had become the world's longest highway, stretching from eastern China to the Mediterranean. For years it was the principal east-west trade route for goods and ideas.

The Chinese were careful to protect their secret methods, searching travelers at the borders for cocoons or eggs. By 200 C.E., however, Chinese immigrants established silk industries in Korea and Japan. About one hundred years later silk began to be produced in the Indian subcontinent. Later the silk moth was secretly exported to the Byzantine Empire (476–1453 C.E.) in the Middle East by Persian monks, from present-day Iran, who smuggled the cocoons out in their hollow canes. They established a new silk industry in Constantinople, modern-day Istanbul, Turkey, under the protection of the emperor Justinian (483–565 C.E.). The silk worm was only introduced to Europe in the thirteenth century when Christian crusaders (those who fought to gain control of the Holy Land from the Muslims) traveling in the Middle East brought silk weavers from Constantinople to Italy.

The silkworm is actually not a worm at all but a caterpillar. Although it is thought to be a native species of China, there are no longer any silk moths living in the wild anywhere in the world. All that exist are raised to make silk.

After the domesticated silkworms are born, they eat exclusively mulberry leaves and constantly for about a month, increasing their weight by ten thousand times and shedding their skin four times. When they have eaten enough, they begin to produce a jelly-like substance made of protein that hardens when it comes into contact with air. At the same time they produce a gum called sericin to hold the filament together. After three or four days they have spun the cocoon, which looks like a puffy white ball. In eight or nine days the cocoons are killed by steam or baking, placed in water to loosen the sericin, and unwound. The filaments average 650 to 1,000 yards long. Between five and eight of them are twisted together to make one thread.

Today China and Japan produce over half of the world's silk. Silk is known for its resiliency, elasticity, and strength.

furisode average about eighteen inches long or more, although a variation called chu-furisode can have more practical sleeves of about fifteen inches. This type of kimono can also sometimes have three-foot-long sleeves that sweep the ground, but that is usually for theatrical or ceremonial effect, such as those worn by maiko, the novice geishas, a special group of female entertainers. The armholes of the

furisode are long slits, allowing for ease of movement and ventilation. Wearing the furisode is an announcement that the women is eligible for marriage.

The houmongi is the formal kimono worn by women once they are married. It might be worn to weddings or to tea ceremonies. It often has a pattern called eba, which spreads over the kimono without appearing to be disturbed by the seams through a special method of dyeing. The tomesode, sometimes called the edozuma, is another formal kimono, worn by married women only to the weddings of close relatives. This kimono has a pattern on the lower front of the garment from around the knees to the hem. The bride in a traditional Japanese wedding wears the most formal kimono, called a uchikake. It is a long kimono coat with a padded hem, which is made either from stiff, thickly woven brocade or satin. The kimono trails the ground on all sides, and because of the length and stiffness of the kimono the bride must be assisted in walking.

Kimonos for men are usually made in subdued colors and patterns of black, gray, brown, and shades of dark blue. If they are decorated, the usual patterns are fine checks, polka dots, or bird's-eye designs. The formal kimonos for men are called monsuke, which means "with crests." They are made of plain black silk with five crests and are worn with a white under-kimono called a juban and with hakama, or trousers, in gray or brown. The Mofuku kimono is the most somber of modern ceremonial kimonos, and it is worn only for funerals and mostly by men. The Mofuku is usually made of black silk, with family crests at key places. It is worn with a long white undergarment called a naga-juban, black accessories, and black fabric zori, or sandals.

Kimonos are worn tightly wrapped around the body from left to right. (Only the kimonos of the dead are wrapped right over left). The actual garment is five inches longer than its wearing length, and it is drawn up and tied with a slim silk cord under the obi so that the hem is at the wearer's heels. The obi adds padding to the middle so that the body is tubular looking, the preferred silhouette in Japan. Worn with the kimono is an undergarment called a shitagi, which is simply a thin under-kimono. The juban is another undergarment, worn short by men and long for women. Its neckband, or eri, is black silk for men and made of crepe or plain silk for women.

Kimonos are not usually purchased ready-made. They are sold in a length of cloth called a tan, which is usually about sixteen feet long and one foot eight inches wide. Each kimono is cut from this single piece of fabric, with no fabric wasted. They are very simple to make, and all are made in much the same dimensions. In order to be cleaned, the kimonos are usually ripped apart and cleaned as flat fabric.

Today there are kimono artists who are considered by the Japanese government to be national treasures and who preserve historic techniques for the decoration of the kimono. Their masterpieces are unique and can be more expensive than a magnificent painting. Some have been sold for upwards of one hundred thousand dollars.

Most modern-day Japanese people have never owned or worn a kimono. Some may rent one for the several occasions in their life that call for them. Nevertheless, the kimono is the instantly recognizable symbol of Japanese fashion.

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[*See also* **Volume 2, Early Asian Cultures: Obi**]

Kinu

The word kinu (KEE-nu) literally means "silk" in Japanese but was the term for a short coat worn in ancient Japan. It is one of the earliest clothing forms identified as Japanese, and it can be

seen on haniwa figurines, sculptured pottery placed in burial mounds, from the Nara period (710–794 C.E.). Its round neckline and tubular sleeves were derived from ancient Chinese dress forms.

The early form of the kinu was more complicated to construct and wear than the kosode, which later became the basic Japanese garment. The kinu was more broadly Asian, having close cousins in the shirts still worn in Korea and Southeast Asia. Its round neckline was fastened closed with a knot, and it had an opening running down the right side of the chest. The front and back of the garment were straight, like bibs, and had long sleeves with open armpits. Although it shares a name with silk, the garment came to Japan before the arrival of silk. The earliest kinu were made of hemp, a fiber made from a tall Asian herb and similar to linen, or other plant fibers.

After the twelfth century C.E., the kinu was worn by warriors as the shirt under a big round-collared robe called a kariginu, literally "hunting robe," which was the informal dress of nobles, the upper class. They were worn for archery and swordsmanship, as well as riding on horseback.

In modern Japan the kinu only exists as a historical reproduction in ceremonial or theatrical usage, but close descendants of the kinu are still worn elsewhere in Asia and the Pacific Islands.

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Kosode

The kosode (KOH-so-da) is a basic item of Japanese dress for both men and women. It was once worn as an undergarment, and is what most people imagine when using the much broader term kimono. The literal meaning of the term kosode is "small sleeve," which refers to the sleeve opening. Kosode are T-shaped and roomy in cut and more than full-length. They evolved from the original

Japanese robe, called the hirosode, which flowed with many colored fabrics layered one on top of another.

When Japan changed from a medieval castle-centered society in the late fourteenth century, women in the royal court changed from wearing fourteen unlined hirosodes to wearing the scant kosode with red hakama, or trousers, on top. Soon the hakama were set aside by women and the kosode became a full-length garment in its own right. However, since the hakama had held the garment closed, when the kosode became the basic female garment women needed a sash, a band about the waist, to customize the kosode to the wearer's size. Thus the simple obi sash was invented.

Over time kosode gradually developed into a wide variety of styles, with patterns and fabrics designed with the wearer's shape in mind. Kosode making has long been a thriving industry at the very heart of Japanese culture, and today, although most of the population wear Western-style clothing for ordinary dress, it is still very important to the Japanese identity.

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Mandarin Shirt

What westerners now call a mandarin shirt is actually a form of dress that dates back to the ancient Han dynasty (207 B.C.E.–200 C.E.) in China. At that time it was called the ju and was characterized by its high round neckline that was fastened off center. It was characteristically worn with a pleated skirt called a chun that was also fastened off center.

Ancient and modern mandarin shirts are very fitted to the body and are closed on the right side of the neckline and shoulder. They

GEISHA

In their lifetimes, most Japanese people never meet a geisha (GAY-shah), a woman trained to provide lighthearted company and entertainment to men. Yet to many outsiders, the geisha is a symbol of Japanese culture. Today, in fact, there are fewer than two thousand geishas, and they live mostly in Tokyo, Kyoto, and a few resort areas in Japan. They charge men as much as one thousand dollars an hour for their company. Geisha are not prostitutes, as many westerners believe, but classical artists whose art involves entertaining men. While prostitution has been illegal in Japan since 1957, being a geisha is a legal profession because it is presumed to be an important cultural practice.

The arts, or "gei," that the geisha practice are classical Japanese dance, called "Nihon buyo," and music. Art is life for the geisha and to polish one's life into a work of art is the geisha's ideal. Their practices are called "shikitari" and are a very specific kind of custom and method for poised living and communication. Many in Japan consider geishas to be the opposite of wives. They are artistic rather than practical, sexy rather than proper, and witty rather than serious.

The separate society of the geisha is called the "flower and willow world." The rules of the flower and willow world demand proper conduct, a sense of obligation to the men served, duty, and discipline. These strict rules keep most modern Japanese women from pursuing it as a career. A third of geishas are the daughters of geishas. Their training includes years of "minari," or learning by observation. Geishas work from a "ryotei," a teahouse licensed to provide geisha entertainment. Men who go to ryotei are usually very wealthy and also very culturally refined and educated to appreciate classical arts.

The first geishas were actually men. From about 1600, customers who frequented geishas were actually visiting prostitutes, but they also went to parties that included sociable conversation, eating, drinking, and dance and music performed by male geishas, or "otoko geisha." By 1780, however, the female geishas, or "onna geisha," greatly outnumbered male geishas and by 1800 a geisha was presumed to be a female.

The geishas have long been known as fashion leaders. Among the fashion innovations of geisha are the wide band obi, or sash, and the customs of women wearing either hakama (loose trousers or split skirt) and haori (an outer garment) over the base kimono. Over the years many of the conventions of feminine fashion were invented in the flower and willow world, and then abandoned by the geisha society when they entered the mainstream. The profession of the geisha has survived into the twenty-first century by evolving into something quite different than what it had once been. Once cultural innovators, today geisha are caretakers of traditions of Japanese classical music, dance, manners, and fashion.

can have either long or short sleeves but generally have short sleeves. Their edges are often finished with a fabric binding of a contrasting color.

The chun-ju garment combination can be seen in figurines of the Han era and was the characteristic basic dress for many centuries in China. During the seventh to tenth centuries C.E., the Sui and Tang dynasties spread Chinese culture, particularly dress, throughout all of Asia and beyond. That is why the mandarin shirt, and

variations on it, are native dress in many areas of Southeast Asia, Indonesia, and beyond.

Mandarin shirts evolved throughout Chinese history and are now the national form of dress. The shirt is sold in patterned silk to westerners. They are generally based on eighteenth-century styles of silk brocade fabric and today have metal buttons that duplicate the shape of the original knotted silk ones.

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Obi

The obi (OH-bee) is the waist wrapper that is always worn with the kimono and is essential to Japanese dress. The kimono, a long robe with wide sleeves worn as an outer garment, has no fastenings of its own. A kimono's length can be adjusted by how much it is folded over when the obi is tied and its width can be varied by how much it is wrapped and how tightly the obi is tied. The obi adds padding to the middle so that the body is tubular looking, the preferred silhouette in Japan.

At the beginning of the seventeenth century, the obi was merely a narrow strip of plain cloth, wrapped around the waist and tied securely. The wider and more decorated obi became fashionable in the eighteenth century. The women's kimono became even more elaborate during the Edo period, later in the eighteenth century, and the obi developed along with the kimono. Women's obi became wide decorative bands made from stiff, luxurious material and were made in a variety of styles. With each elaboration, the obi became more symbolic. Obi for men's kimonos have tended to re-

main practical and less ornamental. They are usually made of unsewn bands of crepe or other soft fabric.

The methods of tying the obi varied with fashion, and the elaborate fabrics and patterns made obi both costly gift items and collectibles. Among the accessories for a properly tied obi are the obijime, a sash of braided ribbon or stuffed fabric that holds the wider obi in place, and the obiage, a shawl tied around the top edge of the obi to hide the inner support.

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[*See also* **Volume 2, Early Asian Cultures: Kimono**]

This geisha, or female entertainer, wears a bright red obi at her waist and plays the drum. *Reproduced by permission of © Royalty-Free/CORBIS.*

Headwear of Early Asian Cultures

Over thousands of years of Chinese and later Japanese history, many different forms of headwear and hairstyles were worn, depending both upon fashion and upon the restrictions that were placed on fashions at any given time. In this brief accounting, just a few of the most distinctive of those styles will be discussed. One thing that should be remembered is that both the Chinese and Japanese people have deep black hair. Hair coloring was not used in either of these Asian cultures.

Japanese hairstyles often relied on pins, combs, and other forms of fasteners to keep hair in place.
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Chinese customs

As best is known, men in early Chinese societies wore their hair long but tied it up in a knot that they wore close to the top of their head. This custom changed dramatically in 1644 C.E. when the Manchu people took control of the throne, founding the Qing dynasty (1644–1911). The Manchus were of a different ethnic group than the majority of the Chinese people, who were known as Han Chinese. Upon taking power the Manchus established a law that required that all Han Chinese men shave the front of their heads and wear their hair in a single long braid that hung down the center of the back of the neck. This braid of hair was called a queue. The queue remained in style until the revolution of 1911, which brought an end to imperial rule in China, after which Chinese men tended to wear their hair shorter and cut in various styles similar to those in the West.

Chinese men wore a variety of hats over the many years of their civilization, but two are especially distinctive. The first, known as the summer hat, was conical in shape and made out of rattan, a type of palm, sometimes covered in silk. Its sloping sides extended to the ears and provided protection from the sun. The winter hat was equally distinctive. This hat had a close fitting crown and a long brim that was turned straight up all the way around the head. Extending from the center of the crown was an ornament or a feather, depending on the rank of the wearer. These winter hats could be made of silk, fur, or velvet.

Chinese women tended not to wear hats, but their hairstyles were very important. The hair of Chinese women was naturally straight, and they wore it long. It was well suited to styling. Women used a sticky oil made from wood shavings as a kind of gel and sculpted their hair into styles that wound or piled the hair at the back of the head and the sides. Hair pins and combs were used to hold the hair in place, and flowers and ribbons were used as ornaments.

Japanese customs

Japanese women's hair and headwear customs resembled those of the Chinese in many ways. They used their beautiful dark hair as their primary ornament and developed a variety of complex coiled and wrapped hairstyles. As with so many areas of Japanese life, hairstyles had specific names and were worn for different occasions. The dominant formal hairdo was called a shimada. With this style a woman's long hair is wrapped up from the crown of the head, secured around a small bar, and then spread into a chignon, or a knot of hair tied at the back of the neck. Informal hairstyles also relied on pins, combs, and other forms of hair fasteners.

For much of their early history, Japanese men wore their hair long and tied back into a queue. They also wore long beards and mustaches. Beginning in the sixteenth century, Japanese men began to shave off all their facial hair. This is a custom that has continued to this day.

Changes in the twentieth century

As both China and Japan modernized in the late nineteenth and early twentieth centuries, most people adopted Western cus-

toms in headwear and hairstyles. Following the rise of communism in China after 1949, however, hairstyles became much simpler. (Communism is a system of government in which the state controls the economy and all property and wealth are shared equally by the people.) The Communists wanted to strip away the differences between people, and they discouraged women from wearing expensive decorative items in their hair. Women's hairstyles became much simpler and less adorned.

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Body Decorations of Early Asian Cultures

While both Chinese and Japanese cultures have some interesting and even spectacular traditions of body decoration, what is perhaps most striking is how little these early Asian cultures depended upon ornament. Both cultures valued simplicity. They did not wear large amounts of jewelry, nor did they have complicated ways of painting their faces with makeup. They did, however, have particular items of their overall costume that allowed for more display. Most of their body decoration customs are difficult to date and are assumed to have begun in ancient times. Many still exist to this day, showing the stability of Asian decorative traditions.

Chinese and Japanese women both used their long, black hair as a primary means of expressing their sense of style. For example, they might wear any number of hair accessories, including stickpins, bars, combs, and bands. These items might be made of ivory, wood, tortoiseshell, silver, or other materials. Flowers were also commonly worn in the hair, with bright colors chosen to contrast with the wearer's black hair.

Both Chinese and Japanese men and women valued clean, pale faces and a carefully groomed appearance. White pancake makeup was spread all over the face, sometimes quite thickly. For many years this white makeup contained lead, a chemical that caused real damage to the complexion over time. Women plucked and shaped their eyebrows and used red makeup on their lips. Lip painting was aimed at making the mouth look very small, the preferred style. In Japan, female entertainers known as geishas were especially concerned with their makeup.

Dramatic makeup was an important component of the national theater traditions of both China and Japan. In China members of the Peking Opera painted their faces in distinct patterns according to historical custom. These patterns, along with elaborate costumes,

informed the audience about the actors' characters. In Japan similar makeup and costumed traditions were used in the traditional Kabuki theater. Many of these traditions continue in the present day.

Though there is no evidence that the ancient Chinese practiced tattooing, members of the Japanese lower classes have long practiced a dramatic and colorful form of tattooing. At its most extensive, these tattoos may cover almost the entire body.

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Fans

The fan, a simple device by which a person can wave air at his or her body in order to cool it, has been one of the most basic fashion accessories for thousands of years. There is evidence that some type of flat paddle used to move air had been used in ancient Mesopotamia (the region centered in present-day Iraq), Egypt, Greece, and Rome, but the Chinese are widely believed to have been the first to use the fan as a decorative item. Credit for the invention of the fan is disputed, but it is widely believed that the emperor Hsein Yüan, who ruled China beginning in 2699 B.C.E., first introduced the fan.

The first Chinese fans were made of pheasant or peacock feathers mounted on a handle. Soon they developed several varieties of stiff, flat fans, made out of solid materials like palm or bamboo, or of silk stretched over a frame. As with many other Chinese costume traditions, fans were introduced to Japan in the sixth century C.E. The Japanese adapted the fan into the folding fan, which has since become the most popular form of fan. Folding fans have rigid sticks on the outer edges that provide a frame for a series of thin pleated

or folded materials, such as silk or paper. The fan materials are attached at one end of the sticks, allowing the entire fan to be gently folded into a thin shaft. People could easily carry a folding fan and open it to provide a breeze when needed. Japan exported the folding fan back to China, where the Chinese made versions of their own.

Both Chinese and Japanese fans were and are highly decorated. Artists painted complex scenes that were revealed when the fan was unfolded, or calligraphers, who specialized in delicate handwriting, wrote messages across the unfolding blades. In both China and Japan, different styles of fan were used for different occasions. Special fans might be used for dancing or for a tea ceremony, for example.

Fans have remained a popular fashion accessory in Asia to this day. Europeans adopted fans beginning in the Middle Ages (c. 500–c. 1500 C.E.), and they were especially popular during the sixteenth and seventeenth centuries.

A Japanese dancer holding a traditional Japanese fan, which was often extravagantly decorated, usually with various nature scenes or written messages. *Reproduced by permission of © Hulton-Deutsch Collection/CORBIS.*

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[*See also* **Volume 3, Sixteenth Century: Fans; Volume 3, Seventeenth Century: Fans**]

Kabuki Makeup

Kabuki is a style of traditional Japanese theater that includes music, dance, and drama. First performed by females, after 1629

only male actors could take part in Kabuki, and they played both the male and female characters. Kabuki characters are often drawn from Japanese folklore, and a major part of the Kabuki performance is the dramatic makeup worn by the actors. This makeup is applied heavily to create a brightly painted mask that uses colors in symbolic ways to indicate the age, gender, and class of each character, as well as their moods and personalities.

Japanese Kabuki actors. Kabuki makeup is applied heavily to create a brightly painted mask that uses colors to indicate age, gender, and the moods of each character. *Reproduced by permission of AP/Wide World Photos.*

FACE PAINTING AT THE PEKING OPERA

The oldest and most important theatrical tradition in China is the Peking Opera. Its roots go back to religious pantomime dances performed as early as 3000 B.C.E. By the Han dynasty (207 B.C.E.–220 C.E.) the religious elements of the dance had disappeared, and the performances included dancers, singers, acrobats, and storytellers. The art form was refined after 1790 into the present Peking Opera, which combines various theatrical forms, from tragedy to comedy, ballet to acrobatics. One of the most important components of the storytelling in the Peking Opera is the tradition of painting the actors' faces to tell key parts of the story. In the Peking Opera, painted faces and elaborate costumes are crucial parts of the overall performance.

In the Peking Opera, different actors play specific roles and the meaning of those roles is conveyed by specific colors and patterns of face painting and costume. A mostly red face, for example, stands for courage and loyalty. White represents brutality and cruelty, yellow represents fearfulness, and gold indicates godliness. Other colors also have specific meanings when they are the primary color. Pattern is also extremely important. The specific combination of color and pattern is especially important in pantomime, where the actors use no words.

Both the actors and the makeup artists involved in the Peking Opera take their positions very seriously. Actors begin studying for their parts in the opera when they are still children, and they must master a complex language of body movements and gestures if they are to obtain the best roles. Makeup artists are similarly trained in a school known as "the garden of the eternal spring." The Peking Opera still exists today, with the best known company being the Peking Opera of Beijing, which has toured the world.

Kabuki theater began when female attendants at religious shrines began performing a mixture of folk dance and religious dance. These dance performances became very popular with all classes of Japanese people, but the performances often became rowdy and sexually suggestive. This led the government to try to control the effects of the dances on the public, and in 1629 a law was passed banning female performers. Soon, the all-male dances that resulted were combined with elements from a popular puppet theater called bunraku and became Kabuki, a form of traditional folk art that is still popular in Japan today.

Makeup is one of the most important parts of Kabuki theater. Each actor applies his own makeup, with the process of applying makeup allowing the actor to get to know the character he plays. First, the actor applies oils and waxes on his face to help the makeup stick to the skin. Then a thick coat of white makeup called oshiroi is put on to cover the whole face. The white face creates a dramatic look onstage, and many historians believe that the white faces were more easily seen in the centuries before stages were lit

with electricity. The oshiroi is made of rice powder, and different shades of white are used depending on the age, class, and gender of the character. On this white face, red and black lines are used to outline the eyes and mouth, which are also shaped differently for male and female characters.

For supernatural heroes and villains, which appear frequently in Kabuki plays, there is a special style of makeup called kumadori. Kumadori is made up of dramatic lines and shapes applied in different colors, each representing different qualities. The most commonly used colors are dark red, which represents anger, passion, or cruelty, and dark blue, which represents sadness or depression. Other common colors are pink, representing youth or cheerfulness; light blue or green, representing calm; purple for nobility; brown for selfishness; and black for fear. There are about a hundred different mask-like styles of kumadori makeup.

The makeup of Kabuki actors is considered such an important aspect of the performance that it is common for actors to press a silk cloth to their faces to make a print of their makeup when the play is over. These cloth face-prints become valued souvenirs of the Kabuki performance.

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Tattooing

The Japanese have developed one of the most beautiful and intricate systems of tattooing in the entire world. Tattooing is thought to date to the earliest evidence of human life on the Japanese islands, in the Jomon period (c. 10,000–300 B.C.E.). Clay figurines from this period reveal detailed patterns of lines and dots that were either tattoos or body painting. Small clay figurines from the Yayoi

period (c. 300 B.C.E.–300 C.E.) called haniwa also show people decorated with symmetrical patterns of what look like tattoos. Little is known about these early forms of body decoration, but they provide evidence that tattooing has been practiced on the Japanese islands for thousands of years.

The Ainu people from the island of Hokkaido practice a distinctive form of tattooing. The Ainu are an ancient people who have retained many of their traditional ways, much like Native Americans in North America and Aborigines in Australia. The most striking element of Ainu tattooing was the mouth tattoo, which was worn only by women once they married to show their role in society. Over a period of years, a tattoo specialist would make cuts around the woman's mouth and dye them blue-black with powdered charcoal. At the end of the tattooing period the woman would have what looked like a large, black pair of lips that extended to a point on either cheek. Their eyebrows were also decorated with wavy lines, and some women would receive tattoos over their entire body. These ancient practices were ended by the Japanese government in the twentieth century, but they continue in traditional ceremonies with paint instead of tattoos.

As early as the sixth century C.E., tattooing was used as a form of punishment in Japan and China. Criminals received tattoos on their foreheads and arms so that they could be easily recognized by others in society.

Modern tattooing customs started in Japan in about the seventeenth or eighteenth centuries among the lower classes. Prostitutes wore tattoos on the insides of their thighs, and grave-diggers and laborers also wore tattoos. Soon, however, members of the lower classes began to get more elaborate tattoos as a sign of fellowship with their fellow workers. These tattoos might cover the entire back, legs, and arms—in fact, everything but the face, hands, and feet. The designs were very complex, often featuring dragons, demons, or mythological creatures sprawling across the flesh, with flowers and leaves providing surrounding decoration. The primary colors were blue-black, green, and red. For a time in the nineteenth century the Japanese government banned such tattoos because they were considered barbaric, but the ban had little effect and was soon lifted.

Today, full-body tattooing, or zenshin-bori, continues to be practiced in Japan. People have been known to have even their head tattooed. Getting a full-body tattoo can take as long as a year, with

one session per week. Modern inks allow for the introduction of even more color to these tattoos. Japanese designs, especially dragons, became popular in the West during the 1990s.

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[*See also* **Volume 5, 1980–2003: Tattooing**]

Footwear of Early Asian Cultures

The Chinese were one of the first ancient peoples to develop a wide range of footwear. Shoes made from woven and stitched straw have been dated to about 5000 B.C.E. and tanned leather footwear with stitching has been dated to about 2000 B.C.E. Given the wide ranges of climate found in China, the types of shoes worn varied considerably by region. People in the warmer coastal areas wore straw sandals, while those in the colder mountainous regions wore thick leather shoes and knee-length boots.

A woman wearing traditional platform shoes. *Reproduced by permission of © Royalty-Free/ CORBIS.*

Over time the Chinese developed a complex form of etiquette associated with footwear. Shoes were worn only outdoors and taken off when entering any house. For some occasions socks could remain on the feet, but others required that the person go barefoot indoors. The Chinese developed several other distinct footwear traditions. During the Qing dynasty (1644–1911 C.E.), women favored Manchu shoes, which consisted of a silk slipper attached to a tall wooden sole that narrowed to a small base in the middle of the foot. The small base of the shoe and its height—as high as four inches—required women to walk very carefully. These shoes remained in use into the twentieth century and were considered a distinctly Chinese alternative to Western high heels.

Perhaps the best-known Chinese footwear custom is foot binding. The custom of foot binding began late in the Tang dynasty

(618–907 C.E.) and lasted for more than a thousand years. It involved constricting the feet of young girls with very tight bandages, forcing the heel and toe to be drawn together. At its worst, foot binding broke the bones in the feet. In every case it permanently deformed the feet. Yet it allowed women to wear the coveted lotus shoes, and many believed that it made women's feet beautiful. The custom finally ended in part because westerners scorned the practice as barbaric when they encountered it in the eighteenth and nineteenth centuries.

The Japanese adopted the Chinese custom of not wearing shoes indoors, and in turn they developed several specific shoe styles of their own. For indoor use, Japanese of all classes wore tabis, socks specially made to fit the distinctive shoes of the Japanese. For outdoor use the Japanese wore geta, sandals with two raised platforms for the heels, and zori, simple sandals with flat soles.

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Foot Binding and Lotus Shoes

For over a thousand years, tiny feet were symbols of feminine beauty, elegance, and sexuality in China. In order to achieve the goal of tiny three-inch "lotus feet" (the lotus was a kind of flower), most young Chinese girls had their feet bound tightly with strips of cloth to prevent growth. Once the process was completed, the deformed feet were placed into beautiful, embroidered lotus shoes, tiny pointed slippers that were made especially for bound feet. Though no one knows exactly when foot binding began, the practice dates back at least to 900 C.E. and continued in remote areas until the twentieth century.

There are many legends about the origins of binding women's feet. Some say that noblewomen, those of the wealthy classes, began to imitate one of the emperor's mistresses who had very tiny feet. Others say that the emperor forced his mistress to bind her feet and dance for him on the tops of lotus flowers. However it began, by the tenth century the practice had become widespread among the upper classes of China. Foot binding began when a girl was between three and seven years old and was usually done by her mother. The four smaller toes were bent back, and often broken, to rest against the sole of the foot. A strip of cloth, about ten feet long and two inches wide, was wrapped around the foot tightly, forcing it to become both narrower and shorter. As the foot became shorter, the heel and toes were pulled closer together, making the foot into a curved arc. After two years of constantly tighter binding, the foot was the perfect size: three to four inches long. This broken foot was given the romantic name of lotus or lily foot.

At first foot binding was a symbol of wealth and luxury. Because the bound foot was very painful and likely to become infected, bound feet required constant care. Also, women with bound feet were almost helpless. They could hardly walk without help, much less work or help around the house. Therefore, bound feet were reserved at first for those families who could afford to support such a woman. However, by the 1600s the lower classes had begun to imitate the rich, and foot binding had spread to all classes except the extremely poor. Among the working class, girls who needed to work might not get their feet bound until later in their childhood, and the binding might be somewhat looser than that of the upper classes. Many women did not want to bind their young daughters' feet because they knew how much pain it would cause them. Small feet were almost a requirement for a good marriage, however, and almost all women had some form of the disabling binding.

Foot binding damaged women's feet and limited their ability to move freely. Many people believe this was the real reason behind the practice. Much like the Indian practice of purdah, or covering the entire body in clothes, foot binding prevented women from leaving the house very often and therefore kept them under their husband's control. In the late 1800s some women formed an Anti-Foot Binding Society. Members of the society agreed not to bind their daughters' feet and not to allow their sons to marry women with bound feet.

Though they could do little work, women with bound feet could sew and embroider, and many spent long hours making special richly embroidered lotus shoes. Because the bound feet were unattractive and often foul smelling from infection, they were never exposed to public view. Perfume, socks, leggings, and lotus shoes were worn at all times, even in bed, to cover the damaged feet with beauty and delicacy.

Many historians estimate that over a billion Chinese women endured foot binding. Though the Chinese Republic outlawed the practice in 1911, it continued in many remote rural areas until the People's Republic of China began in 1949. Many older Chinese women still have bound feet, though the last factory that made lotus shoes stopped manufacturing them during the 1990s. The practice still arouses feelings of horror among women of all nationalities. In 1995 Gump's department store in San Francisco, California, offered antique lotus shoes for sale for $975 a pair but was forced to remove the display due to a storm of customer complaints.

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Geta

Geta (GAY-tah) are the traditional footwear of all kimono-wearers in modern and traditional Japan. They are raised clogs (shoes with a heavy, often wooden sole) and are closely related to the low, wedge-shaped sandals called zori.

Geta are usually made of plain wood with a V-shaped padded fabric thong into which the wearer slips his or her foot, inserting

the point of the V between the big toe and the next toe. They are raised off the ground by two wooden pieces under the sole, their height depending upon the weather and the use of the geta.

The design of geta and zori are in keeping with the practice of removing the footwear at the entrance of all buildings. They are easily slipped on and off and are protective of the tabis, or fabric socks, that are worn indoors. The height of geta also take into account the fact that kimonos often have trailing hemlines and that road conditions are not necessarily good for walking.

Special geta for ceremonial wear by dancers, Kabuki (traditional Japanese theater) actors, and geishas (professional hostesses or entertainers) are brightly lacquered and painted and contain, hidden inside of their soles, bells to make a tinkling sound while the wearer walks or dances. Like the kimono, geta were developed in coordination with Buddhist Japan's lack of interest in using animal skins, particularly leather, as a material for clothing because of their religion's warnings against killing animals.

A young boy wearing geta, raised clogs that are the traditional footwear of all kimono-wearers in modern and traditional Japan. *Reproduced by permission of © Hulton-Deutsch Collection/CORBIS.*

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[*See also* **Volume 2, Early Asian Cultures: Kimono; Volume 2, Early Asian Cultures: Zori**]

Tabis

The Japanese footwear known as tabis (TAH-bees), literally translated as "footbag," are commonly worn on the feet inside the traditional Japanese house. Yet it is more than just a pair of socks. Generally made of either white cotton or silk, they fasten at the ankle by means of a flat hook. They have reinforced soles called unsai-ori that prevent slipping on wood floors and help them stand up to heavy use.

Tabis are Japanese socks, usually white, specifically designed to fit traditional Japanese shoes like the zori, or flip-flop like sandal shown here. *Reproduced by permission of © Ric Ergenbright/ CORBIS.*

Tabis are specially designed to accommodate the traditional Japanese shoes, geta (clogs) and zori (flip-flops), both of which have a thong that fits between the big toe and the second toe. They are almost always white or dark blue and, until recently, were almost always made of cotton twill, especially for martial arts and performances of traditional music or dance.

Tabis work in harmony with the Japanese environment, both natural and architectural, while providing a cushion for the thongs in the sandals. They coordinate with geta and zori to protect the clean, tatami mat floors of the home and keep the kimono hem above the street. They also continue the Buddhist tradition of avoiding leather for items of dress because of Buddha's disapproval of killing animals.

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[*See also* **Volume 2, Early Asian Cultures: Geta; Volume 2, Early Asian Cultures: Zori**]

Zori

Zori are sandals similar to what are known as flip-flops in the West. They are the most ancient form of footwear in Japan. Flat straw sandals with a thong held between the toes were already being worn in the Heian period (794–1185). Today zori are often made of lacquered lightweight wood, plastic, or rubber, and the thongs are made of cotton or velvet.

Zori are worn over tabis, which are cotton socks designed to accommodate the thong by having the big toe in a separate compartment. The zori can be easily slipped off before entering the house, with its woven floors, in keeping with the Japanese tradition of removing footwear.

During World War II (1939–45), American soldiers fighting in the Orient were told that they could tell the difference between Korean people who spoke Japanese and native Japanese by looking at the feet: the native Japanese person would have a larger space between the first two toes, for the zori worn from a young age have a marked effect on the foot, pushing the big toe and the toe next to it farther apart.

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The Byzantine Empire

The people who we know today as the Byzantines called themselves Romans, spoke Greek, and lived in modern-day Turkey. (The name Byzantine came from the founder of the empire's capital, a Greek man named Byzas, who may have existed only in legend.) While the areas that were once ruled by the Roman Empire fell into disorder as conflicting tribes fought for control of their territory, the Byzantines maintained a legacy of learning and a civilization inherited from the Greeks and Romans for more than a thousand years. In the meantime they developed extensive trading relationships with the Middle East and the Orient, including India and China. From 476 C.E. until the collapse of the empire in 1453 C.E., the Byzantine Empire was the most powerful and developed civilization in the Western world.

From the ashes of the Roman Empire

The Roman Empire had been founded in 27 B.C.E. following the fall of the Roman Republic (509–27 B.C.E.). By the fourth century C.E. the Roman Empire had grown very large, extending east into Asia Minor (which included modern-day Turkey) and northern Africa, including Egypt. In 395 C.E., following the death of the Roman emperor Theodosius (347–395 C.E.), the vast empire was divided into two halves, with the Eastern Roman Empire having the

city of Constantinople, once known as Byzantium, as its capital. The Western Roman Empire, centered in Rome, came under increasing attacks from barbarian (people from foreign lands) tribes, and in 476 C.E. the Roman emperor was killed, leading to the downfall of Rome. Only the Eastern Roman Empire, known now as the Byzantine Empire, survived.

The Byzantine Empire that survived the fall of Rome was no minor civilization. Its capital, Constantinople, was one of the great early cities, with a population of nearly one million people, several imperial palaces, and a vast system of roads, shops, and public spaces. It also included the major cities of Alexandria in Egypt and Antioch in Syria. While most of western Europe failed to develop during the Middle Ages (c. 500–c. 1500 C.E.), the Byzantine Empire established powerful armies, a complex system of government and church officials, and trading networks that spanned the Middle East and Asia.

Byzantine society

Byzantine society was very hierarchical, which meant that people lived at different levels of rank and status. At the top of the society was the emperor, who made the major decisions affecting the empire. He was aided by an inner circle of advisers and bureaucrats. There was also a Byzantine senate, which prepared laws for approval by the emperor. Emperors usually chose their successor, either a son or a trusted adviser. The emperors ruled with the help of a strong and well-trained army that had as many as 120,000 members. Surrounding the emperor was an aristocracy of very wealthy people; the major cities also had a small middle class, made up of shop owners and traders. The majority of the population, however, was poor and either labored in the city or grew their own food on small plots of land that were controlled by wealthy landlords.

The center of Byzantine culture was the Christian church, and it was headed by the emperor. Christian rituals and holidays organized Byzantine life. Byzantine Christians held beliefs similar to Roman Catholics: they believed that Jesus was the son of God, and they believed in the Trinity, which consisted of God the father, Jesus Christ, and the Holy Spirit. But Byzantines and later Italians, who were Roman Catholic, fought over who held the highest authority: with Italians favoring the pope in Rome and the Byzantines prefer-

ring the bishop of Constantinople. In 1054 the two parts of the church would split, into the Eastern Orthodox Church and the Roman Catholic Church, in what is known as the Great Schism.

Between East and West

The influence of Roman customs was very great in the early years of the Byzantine Empire. Byzantine people called themselves Romans, they spoke Latin like Romans, and they dressed in Roman clothes. They inherited the Greek and Roman love of learning and preserved many documents from these civilizations in their libraries. (Much of what we know about ancient Greece and Rome comes from Byzantine libraries, which were not destroyed by barbarian invaders.)

Yet the influence of Rome slowly faded. In the seventh century C.E. the official language of the empire was changed to Greek. The church was less involved in creating rules for people than it had

The Church of Hagia Sophia was built in Constantinople by Byzantine emperor Justinian in the sixth century. It still stands in Istanbul, Turkey. *Reproduced by permission of Getty Images.*

been in Rome. And people began to develop tastes in clothing and decoration that owed much to civilizations to the east, rather than the west.

Byzantines were great traders. They opened trade routes throughout the Middle East and into Asia and soon were exposed to Eastern styles of clothing, jewels, and decoration. Byzantine costume thus became a mix of Roman garments, such as the tunic (shirt) and the stola (a type of long dress), mixed with Eastern ornament and pattern. It was this mix that made Byzantine culture distinct.

The mixture of Eastern and Western influences also could be seen in the many churches and monasteries built during the years of the Byzantine Empire. Such religious structures were built throughout the empire, but none was greater than the Church of Hagia Sophia (also known as Saint Sophia), built in Constantinople by the emperor Justinian (483–565) in the sixth century C.E. The massive church, with its huge central dome and many spires, took ten thousand workers five years to build. It still stands in the modern Turkish city of Istanbul, the new name for the old capital. This and other churches have led scholars to claim that the Byzantine Empire's greatest achievements were in architecture.

The end of the empire

Like the Roman Empire before it, the Byzantine Empire experienced a number of challenges to its rule. Efforts to expand Byzantine rule under Emperor Justinian led to conflicts with Persians, North Africans, and the Ostrogoths living in Italy. Over the thousand years of Byzantine rule, battles with these and other surrounding peoples led to the expansion and contraction of the empire. Beginning in the eleventh century C.E. Christian armies from western Europe began to travel through the Byzantine Empire to reclaim "holy lands" from Turks and Arabs in the Middle East. These armies, known as crusaders, sparked a series of wars with Turks and Arabs that brought great conflict to the empire. Byzantines argued with the crusaders, and both sides fought against their non-Christian enemies. These conflicts, extended over a period of hundreds of years, exhausted the size and strength of the empire. In 1453 a Turkish army led by Mehmed II (1432–1481) captured the city of Constantinople and ended the Byzantine Empire.

The great city of Constantinople survived and was renamed Istanbul, part of the Ottoman Empire that ruled in Turkey and the surrounding area until the end of World War I (1914–18). In the West, the same crusades that helped end the Byzantine Empire sparked the end of the Middle Ages and led to a period of cultural and intellectual growth in western Europe that paved the way for modern societies to develop as we know them. The Byzantine Empire, then, served as a bridge between the ancient civilizations of Greece and Rome and the modern kingdoms and later nation-states of Europe.

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Clothing of the Byzantine Empire

The Byzantine costume tradition took its form from the Roman Empire (27 B.C.E.–476 C.E.) and its color and decorative tradition from the Orient and the Middle East. The Roman roots are easy to understand. After all, the Byzantine Empire began in the fourth century C.E. as the Eastern Roman Empire; its capital, Constantinople, was for a short time the capital of the entire Roman Empire. From the Romans the Byzantines inherited their basic clothing forms, the tunic and toga for men, and the stola, a type of long dress, for women, as well as their shoes and their hairstyles. These basic garments had become more ornate and luxurious late in the Roman Empire, yet it was not long after the fall of the Roman Empire in 476 C.E. that the Byzantines began to modify and extend the Roman costume tradition to become something uniquely their own.

Changing styles

By the end of the Roman Empire the toga, which had once been required wear for Romans, was worn only on ceremonial occasions. The Byzantines, who tended to prefer simple flowing clothes to the winding and draping of the toga, did away with the toga altogether. They chose as their most basic of garments the dalmatica, a long, flowing men's tunic, or shirt, with wide sleeves and hem, and the stola for women. Unlike the Romans, the Byzantines tended to be very modest about any display of flesh. Their garments were worn close about the neck, sleeves extended all the way to the wrist, and the hemline, or bottom edge, of their outer garments extended all the way to the ground. They layered their clothing, with men wearing a tunic and trousers under the dalmatica, and women wearing a long undergarment beneath their stola and an outer garment called a paludamentum, or long cloak.

A Byzantine embroidered dalmatica. Variations on the Byzantine dalmatica later took on specified roles in religious practice among the clergy. *Reproduced by permission of Art Resource.*

One of the key features of the Byzantine Empire was its history of trade with the Middle East and the Orient. Traders brought exotic fabrics and patterns into the capital city of Constantinople from these regions, and rich Byzantines eagerly adopted the colors, patterns, and fabrics of the East into their costume tradition. Over time Byzantine clothing became ever richer in color and ornamentation, thanks largely to these influences. Deep reds, blues, greens, and yellows became common on the garments of wealthy people, but the richest color, purple, was reserved for royalty. When Byzantine emperors received foreign visitors, they costumed themselves in rich purple robes, glittering with gold embroidery and jewels sewn onto the fabric.

Among the more distinctive garments developed by the Byzantines were those worn by the clergy in the Christian church. Variations on normal Byzantine garments like the dalmatica, for example, took on specified roles in religious practice among the clergy. Garments originated by the Byzantines are still worn today by members of the Eastern Orthodox Church, and the influence of the Byzantines can be seen in the robes and headwear of leaders in the Roman Catholic Church, which split from the Eastern Orthodox Church in 1054.

Silk, the richest fabric

One fabric, silk, was especially beloved by the Byzantines. Silk first came to the West in about 139 B.C.E. via the long trade route that crossed the Middle East and reached China, and the supply was limited. In 552 C.E., however, two Persian monks, from what is modern-day Iran, smuggled silkworms out of China and began to produce silk within the Byzantine Empire. The Byzantines wove their silk into a strong fabric called samite, which sometimes had gold thread woven into the material. Silk was highly treasured by wealthy Byzantines to make a variety of garments as well as for embroidery.

Unlike in Rome, where strict sumptuary laws determined what people of different social classes could wear, the quality of Byzantine clothing was limited only by the ability of the wearer to pay for it. But this was a severe limit indeed, for only those at the very top of Byzantine society could afford the rich silks, jewels, and embroidery that distinguished Byzantine clothing. Most Byzantines likely wore much simpler versions of the common garments. However, as in many ancient cultures, little is known about what was worn by the poorer members of society because they were unable to afford the expensive things that would have survived many hundreds or thousands of years. The surviving remnants of Byzantine culture—tile mosaics, statues, and paintings—tend to depict the very wealthy or members of the church.

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Dalmatica

The standard overgarment of upper-class men, and sometimes women, in the Byzantine Empire (476–1453 C.E.) was the dalmatica. The basic form of the dalmatica, like the tunica, or shirt, from which it descended, was simple: it was made from a single long piece of fabric, stitched together along the sides and up the sleeves, with a hole cut for the head. The Byzantines added two changes to this basic form. They enlarged the sleeves, making them large, draping bell shapes, and they broadened the hem dramatically, also into a bell shape, allowing the garment to hang in folds about the legs.

The basic Byzantine dalmatica was made from fairly simple cloth, usually linen, wool, or cotton. Depending on the wearer's wealth, however, dalmatica could become quite ornate. Decorative trim could be added to the hem, sleeves, and neckline, and woven or embroidered patches could be sewn on to different parts of the garment. Dalmatica might have clavi, vertical stripes that ran down from either shoulder, or segmentae, stripes on the edge of the sleeves or hem. The dalmatica worn by the very wealthy or the emperors might be made of rich silk brocade, with its raised patterns of silver and gold, and could be ornamented with pearls, gemstones, and even enameled metal panels. Like other Byzantine clothes, the quality of the cloth and the richer levels of ornament indicated the social status of the wearer.

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[*See also* **Volume 1, Ancient Rome: Dalmatica; Volume 1, Ancient Rome: Tunica**]

Paludamentum

Paludamentum was a broad term referring to several varieties of cloaks that were worn during the time of the Byzantine Empire (476–1453 C.E.). Worn by both men and women, these cloaks were worn over the standard garments of the day: the tunic and dalmatica worn by men, and the stola, or long dress, and palla worn by women. There were actually several different kinds of paludamentum. The most common was a large semicircle of fabric, pinned at the right shoulder and reaching to about the hips. Another very common paludamentum was shaped like a trapezoid and was also pinned at the right shoulder. A variant on the paludamentum, called a paenula, was a large circle with a hole cut in the center for the head.

Byzantine empress Theodora and her attendants wearing a variety of paludamentums, or cloaks. *Reproduced by permission of © Bettmann/CORBIS.*

All forms of the paludamentum were variations of garments worn by the Romans, but they were adapted to Byzantine customs. For example, paludamentum were sometimes made of rich Byzantine silk and were highly decorated, sometimes with embroidered borders. A common form of decoration was a square- or diamond-shaped pattern called a tablion, which was sewn on the front of the garment. Tablions were symbols of rank and could only be worn by members of the upper class.

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[*See also* **Volume 2, Byzantine Empire: Dalmatica; Volume 2, Byzantine Empire: Stola**]

Stola

The stola was the basic garment worn by women during the years of the Byzantine Empire (476–1453 C.E.). The stola was a long dress, sewn along both sides from the hem at the bottom all the way to the arms. The stola was usually worn with a belt placed just below the bustline. Typically made of linen or light wool, the stola also could be made of silk, the fabric preferred by the very wealthy. Like many Byzantine garments, the stola was based on the women's stola worn in the Roman Empire (27 B.C.E.–476 C.E.).

The stola was part of a layered outfit. It was worn over the top of a long underdress and a shorter tunic, either of which might have had long sleeves. Byzantine women, in keeping with their culture's modesty, never appeared in public with bare arms.

The Byzantine stola became more complex and ornamented over time. Early stolas were sleeveless, but by the seventh or eighth century C.E. stolas began to appear with long sleeves, with later varieties having bell-shaped or flared sleeves. By about the eleventh century C.E., stolas were commonly made of thick silk brocades with raised patterns in silver and gold, and they were decorated with a variety of patterns and embroidery. Members of the royal family commonly wore stolas of rich purple and gold. Stolas worn by other women might be deep blue, red, or white.

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[*See also* **Volume 1, Ancient Rome: Stola**]

Headwear of the Byzantine Empire

Like so much of their costume tradition, the Byzantines inherited their basic hairstyles and forms of headwear from the Romans who preceded them in ruling the Mediterranean world. Men tended to wear their hair short and cut straight across the forehead in what is today known as the Caesar cut, named after the Roman general and statesman Julius Caesar (100–44 B.C.E.). Women wore their hair quite long and tended to braid or pile it on top of their head in a variety of different fashions. They might use pins or a ribbon to hold their hair in place. There wasn't one typical Byzantine hairstyle for women, but instead a variety of ways of curling, twisting, and molding hair in pleasing ways.

Byzantines did not have a strong preference for specific forms of headwear, though there are several hats and crowns that appear to have been in use. Several hats inherited from the Greeks were worn, including the Phrygian cap and the petasos. Both male and female members of the Byzantine court, including the emperor, did wear a variety of crowns, usually heavily laden with jewels. Perhaps the most distinctive headwear worn in the Byzantine era was that worn by members of the Christian clergy. Clergymen often wore a round skullcap called a zucchetto, with the color depending upon whether they were a bishop, a cardinal, or a monk. A similar hat is worn by notable figures in the Roman Catholic Church to this day, with the pope's white zucchetto being the most famous example. Finally, monks might wear a kind of paludamentum, or cloak, with a hood pulled up over their head to keep them warm.

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Turbans

A headdress with ancient roots, the turban is made from a long strip of cloth, most often cotton or silk, which is wrapped around the head, usually in a specific pattern. The turban frequently covers the whole head, concealing the hair from view, and sometimes the cloth is wrapped around a turban cap rather than directly around the head. Some experts believe that the turban originated in Persia, modern-day Iran, while others think that it was invented by the Egyptians. However, the use of the turban first became widespread during the years of the Byzantine Empire (476–1453 C.E.), and since that time turbans have been strongly identified with Eastern cultures and religions.

Ottoman Turk Osman I wearing a turban. The turban was worn by both Byzantine men and women, and when the Byzantine Empire was conquered by the Ottoman Turks, the Turks too began wearing the turban.

The Byzantine Empire was characterized by a blend of Eastern and Western cultures, and one symbol of this blending was the adoption of the Persian turban by Emperor Constantine (c. 285–337 C.E.). The turban was worn by both Byzantine men and women, and in 1453, when the Byzantine Empire was conquered by the Ottoman Turks, the Turks, too, began to wear the turban. Though turbans often have great religious or political meaning in the cultures in which they are worn, during various periods certain Westernized turbans have become popular as women's fashion accessories.

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Body Decorations of the Byzantine Empire

At the beginning of the Byzantine Empire (476–1453 C.E.), Byzantine customs surrounding body decoration and accessories closely resembled those of their fellow Roman countrymen. Byzantines in the capital city of Constantinople developed public baths similar to those found in Rome, and public bathing was a daily ritual for many. Byzantines also enjoyed wearing a wide variety of jewelry, including earrings, rings for the fingers and toes, bracelets, anklets, necklaces, and fibulae, clasps to fasten their clothing. Gold and silver were the favored metals for jewelry, although the Byzantines came to use gold plate—a thin plate of gold on top of another material—more than solid gold, perhaps because of a shortage of gold.

Byzantine emperor Justinian I, with crown, displays the intricately jeweled clasp that fastens his cloak. *Reproduced by permission of the Granger Collection.*

As the Byzantine Empire developed, it absorbed more and more elements of its costume tradition from the Middle East and the Orient. For example, unlike the Romans, who used a lot of makeup and cosmetics, the Byzantines avoided heavy preparations for their skin. Instead, they developed rich perfumes using ingredients obtained in trade from China, India, and Persia,

modern-day Iran. Perfume making was developed as an esteemed trade.

The Byzantines also developed several distinct forms of jewelry. A favorite technique was enameling, in which a glassy coating was baked onto a surface, usually in a decorative pattern or figure. Cloisonné enameling featured small panels of enameled figures separated by raised gold borders and could be found on distinctive Byzantine armlets and on squares that could be fastened to clothing. Byzantines were also particularly fond of rings, which they devised in many shapes and styles. Men as well as women wore jewelry, and the display of abundant jewelry was a primary means of showing off wealth.

The Byzantines were extremely fond of patterns, and they sought ways to use patterns on nearly all of their clothing. They developed a special form of silk fabric called samite, which they used for their thickly patterned brocades (a type of fabric with raised patterns). They also used embroidery to create decorative trim that could be sewn onto garments. This embroidery might be done with thread made from precious metals such as gold, and could include pearls and other jewels.

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Embroidery

The most important method the Byzantines used for decorating their clothing was embroidery. Embroidery is the decoration of fabric with patterns of stitching or needlework, in which thread is pushed through the fabric to make a raised pattern and tied off in back. Forms of embroidery have been found in ancient Egypt and ancient China and were developed several thousand years ago. The art of embroidery was fully realized during the time of the

Byzantine Empire (476–1453 B.C.E.), when embroidered fabric, trim pieces, and decorative patches became essential to Byzantine costume.

The Byzantines generally wore plain fabric garments that were heavily decorated. Some might have elaborate patterns of embroidery sewn directly on, while others used strips or panels of embroidered fabric sewn at the hem, the waist, or on the sleeves. They were especially fond of geometric patterns, such as repeating squares, circles, or diamonds, and they also used flowers and leaves for ornament. Often birds or mythological creatures were embroidered within the patterns as well. One form of ornament favored by the very wealthy was the tablion, a square piece of heavily embroidered fabric, six to twelve inches wide, attached to the front of a dalmatica (a type of overgarment) or a cloak. Embroiderers used many rich and colorful types of thread to make their work stand out. They might use silk or gold thread, and they favored bright colors, especially purples, golds, reds, blues, and yellows. The rich and beautiful nature of so much Byzantine clothing owes much to the art of the embroiderer. Byzantine embroidery was a great influence on the embroidery of clothing throughout the Middle Ages (c. 500–c. 1500 C.E.) and beyond in Europe and Russia in particular.

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Footwear of the Byzantine Empire

Painting, sculptures, jewelry, and ornaments from the Byzantine Empire, which stretched across much of present-day Greece and Turkey from 476 to 1453 C.E., leave us with a rich record of the clothing and decorative traditions of this powerful empire. Very little is known about Byzantine footwear since the long draped clothing of the Byzantines, which reached to the floor, tended to hide the feet. The sculptures and paintings that have survived offer us just fleeting glimpses of Byzantine footwear.

Much of what we do know about Byzantine footwear is dependent on educated guesses based on other areas of Byzantine life. We know that the Byzantine Empire began as the Eastern Roman Empire in 395 C.E. and that most clothing customs are based on Roman garments, so probably Byzantine footwear was similar to the sandals (solea) and covered shoes (calceus) worn by the Romans. But we also know that the Byzantines were deeply influenced by their trade in the Middle East and the Orient, so it would not be surprising to see, in the rare glimpses of Byzantine footwear, shoes made of embroidered silk and covered with jewels.

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Nomads and Barbarians

Beyond the borders of the great early empires—the Roman Empire (27 B.C.E.–476 C.E.), the Byzantine Empire (476–1453 C.E.), and early empires in India and China—lived bands of people whose level of civilization lagged well behind that of the powerful empires. Within the borders of empires were farmers, traders, institutions of learning, government, laws, and order; outside the borders of empires, at least according to those within, were "barbarians," crude people who lived without order or law. Barbarians, of course, is a negative term often implying ignorance and heathenism, but it was widely used by civilized people in Rome and China to describe outsiders. Today outsiders are called "nomads," which describes the lifestyle of those once known as barbarians. Nomads organized themselves in small bands, not larger cities; they hunted and gathered their food rather than farmed; they roamed the land in search of resources instead of making permanent settlements. And, in the case of some of the different groups of nomads—the Celts, Huns, Vandals, Goths, and Franks—they learned to fight and plunder in order to survive. These groups populated the vast unsettled continents of Europe and central Asia from several thousand years B.C.E., up until they were absorbed into civilized Europe in the Middle Ages (c. 500–c. 1500 C.E.).

Historians do not know a great deal about the life and culture of the various barbarian peoples of Europe. These people did not

have a written language, so they left no literary record. (Some, such as the Celts, did have a strong oral tradition, and through this storytelling from generation to generation, their epics survived and were eventually recorded.) Because they were constantly on the move, these nomadic groups left no large cities or settlements. Few of the physical remnants of their culture have survived, with the exception of some widely scattered pieces of pottery, metal belt buckles, and bones. The vast majority of what is known of these people was recorded by early historians from Rome, the Byzantine Empire, and China. The Romans, Byzantines, and Chinese hated and feared the barbarians, who were fierce fighters, but they could not help but admire their military success.

The first inhabitants of western and central Europe were known as the Celts (pronounced Kelts). The Celts were the most organized and civilized of the groups encountered by the Romans. They had a complex religion that was the center of their culture and a social organization that was headed by kings and nobles. They were skilled in ironworking, creating swords and armor for battles. Their society first flourished around 700 B.C.E. and reached its peak around 500 B.C.E. Celts resisted Roman rule when the Romans first began to move into the area known as Gaul (present-day France) in the first century B.C.E., but later they adopted the Catholic religion which was prevalent throughout Rome.

Barbarian attacks and the collapse of the Roman Empire

By the second century C.E. Rome had extended its rule across much of present-day Europe, including Spain, Portugal, France, Germany, Great Britain, Greece, and the Baltic States (Estonia, Latvia, and Lithuania). But their control of this area was soon challenged by the invasion of barbarian tribes from the north and the east. The first of the barbarian tribes to launch attacks on the Roman Empire were the Visigoths, or western Goths, who attacked in present-day Turkey from the north in the fourth century C.E. (The Goths were loosely organized Germanic tribes; most of what is known about them comes from their battles with the Romans.) Bands of Visigoth warriors, first led by King Alaric I (c. 370-410 C.E.), moved from east to west across the empire, capturing Rome in 410 and eventually moving into Spain and then France. Another

Map of Western Europe showing movements of various tribes across the continent around 500 C.E. *Reproduced by permission of the Gale Group.*

group, the Ostrogoths, or eastern Goths, followed with a series of attacks in Italy. These groups and others, like the Vandals, Sueves, and Alans, eventually formed crude settlements.

The long string of attacks in the fourth century greatly disrupted Roman rule, but worse was yet to come. Beginning in about 440, a new group of barbarians from the east began to attack both Romans and other now-settled barbarians. This most feared and despised of all the invading groups were known as the Huns. The Roman historian Ammianus (c. 330–395 C.E.), quoted in E. A. Thompson's *The Huns,* wrote that the Huns were "so prodigiously ugly and bent that they might be taken for two-legged animals or the figures crudely carved from stumps." Their "terrifying appearance," wrote Jordanes, another historian quoted by Thompson, "inspired fear because of its swarthiness, and they had . . . a sort of shapeless lump, not a head." Riding on powerful horses and carrying heavy war axes, these fierce and utterly fearless Huns scattered Roman and barbarian forces alike. Under their most powerful leader, Attila (c. 406–453), they established control over large parts of the

VIKINGS: THE LAST BARBARIANS

Long after plundering hordes of Huns and Goths had brought the Roman Empire to its knees in 476 C.E., and long after these same barbarian tribes had been absorbed into the emerging kingdoms of Europe, a new band of people from the north swept down into Europe, looting and pillaging and terrorizing the people of northern Britain and northern France. These new barbarians came from Scandinavia and are known to us as the Vikings.

Viking conquerors first began to descend upon Europe at the end of the eighth century. Historians believe that they ventured south because of the difficulties of providing food for their growing population in the extreme climate of Scandinavia. Unlike the earlier barbarians, who were primarily small bands of nomads, the Vikings had already developed a fairly complex agricultural society. Most of the people were farmers, and the Vikings had developed extensive trading networks in eastern Europe that brought goods from as far away as the Orient. Viking men, however, joined together for voyages of plunder. Venturing out in their well-made ships, they attacked lightly defended seaside towns and stole what they could.

Beginning in the late eighth century, and proceeding for several hundred years, Vikings ransacked coastal towns in Britain and France and established settlements. They were so powerful that for a time they conquered all of England, establishing the Danish king Canute (d. 1035) briefly as king of England. They also voyaged as far as North America, briefly landing in present-day Canada in about the year 1000. Eventually the Vikings were converted to Christianity and absorbed into their respective societies.

Viking clothing was much like that of other Europeans from the same time period. Men wore trousers, a tunic, and perhaps a coat or a large cloak. Women dressed similarly, though their tunic was long, reaching all the way to the feet. Viking clothing was made primarily of wool, and sometimes of linen, and was often brightly colored, with purples, blues, and greens. Like other clothing from this period, however, few actual garments have survived, leaving much of what is known to secondhand accounts from other societies.

northern Roman Empire. Their attacks and their continued warfare with the Visigoths, Franks, Celts, and other groups eventually contributed to the collapse of the Roman Empire in 476.

The origins and culture of the Barbarians

We know little about the life of the barbarians before they knocked down the doors of civilization. Some scholars have speculated that the Huns and the Goths originated in Asia and were related to the Mongols who caused so much trouble for the early Chinese (and were known as the Moguls in India). They believe that these groups had overhunted their traditional hunting grounds and first began to travel east in search of food. When they encountered the wealthy and civilized Roman settlements, they quickly rec-

ognized that these were a source of both food and wealth like they had never known.

It is likely that the barbarians generally organized themselves in small tribes. They kept their groups small so that they could travel quickly in search of food, and they built crude temporary housing to suit their needs. The men in these tribes engaged in hunting for food and fighting other tribes to gain control of hunting grounds. They became superior warriors. Men from various tribes did band together to fight the Romans, but they were not a well-organized and equipped army.

As these barbarian tribes crossed Europe, they found a climate and geography that allowed them to give up their nomadic ways. They no longer needed to travel constantly to find food, and they learned agriculture from those who already lived in the area. Following the collapse of the Roman Empire in 476, barbarians settled into permanent communities. Celts, Angles, and Saxons settled in what would become Great Britain; Franks settled in Germany and France; Visigoths settled in Spain; and other groups scattered in places throughout Europe. As the Middle Ages began, Europe was influenced by a mix of Roman and barbarian customs.

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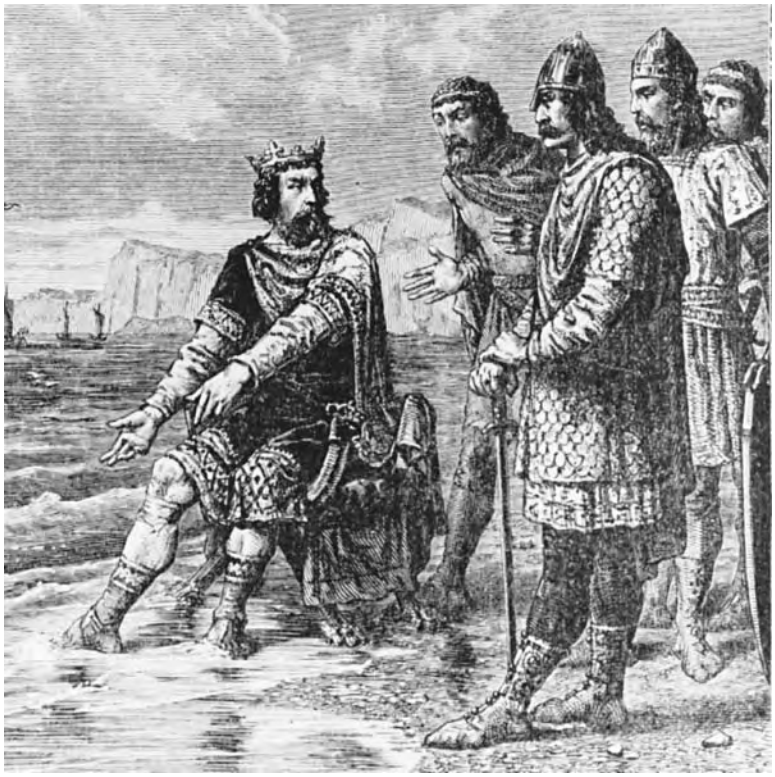
Clothing of Nomads and Barbarians

Our first records of the groups we know as nomads and barbarians are provided by Romans from as early as about 100 B.C.E. The people who lived in Gaul, present-day France, and the Celts in Britain had a much less developed culture than the Romans, though they had been settled in Europe from as early as about 700 B.C.E. They tended to wear rough garments made of wool, which they gathered from native sheep. These garments included thick wool tunics, crudely sewn at the sides, and heavy wool capes that were draped over the shoulders. The Celts developed some wool garments with a plaid pattern and are known to have liked vivid colors. The garments that seemed strangest to the early Romans were the leg coverings worn by Gauls and Celts: loose leg coverings, called braccae by the Romans, were like modern-day trousers and the snug-fitting, knee-length pants worn by the Gauls were called feminalia. The Romans considered both types of leg covering barbaric, and the garments were even banned for a time in Rome. But Roman soldiers traveling in the colder northern climate soon adopted these clothes as part of Roman costume because of their practicality.

Far stranger than the clothes worn by the Celts and the Gauls were those worn by the bands of Huns, Goths, and other barbarian groups who invaded Roman territory beginning in the fourth century C.E. These and other barbarian groups came out of northern Europe and perhaps central Asia, and they disrupted the patterns of civilization put in place in Europe by the Romans. While Romans wore carefully tended tunics and togas, these barbarians were clad in wildly flapping fragments of fur. The crude dress of the barbarians, along with their fearlessness in battle, terrified the Romans. It is from the Roman descriptions of this clothing that our understanding of barbarian clothing comes from, since the garments worn by barbarians have not survived. Barbarians did not use bur-



Danish king Canute and his soldiers all wearing detailed armor as Viking ships anchor in the background. *Reproduced by permission of the New York Public Library Picture Collection.*

ial customs that preserved garments, and they left no written records, paintings, or sculptures.

The primary material used for barbarian clothing was animal fur. Observers commented that barbarians often wore the skins of a large rodent called a marmot, but deer, ibex (a wild goat), and sheepskin were also mentioned. These furs seemed to have been loosely tied or stitched together to make overcoats, sleeveless shirts, and leggings, which were held to the legs with bands of hide, or animal skin. Huns were reported to have worn a single set of clothes until it fell apart. Some barbarians also had the ability to make clothes out of wool, though it was not the finer woven wool of the Celts and Gauls but a crude form of felt, which was made from wool that had been beaten or pounded into a thick fabric.

Over the several hundred years of their contact with Europeans, barbarian garments became more refined. As they conquered people with more advanced fabric-making techniques, barbarians adopted woven wool and even linen garments. Still, the form of the garments remained quite simple and consisted of trousers, tunic, and overcoat or cloak for men, and a long tunic worn with a belt for women.

The crude garments worn by the early barbarians bear a close resemblance to what is known about the clothing worn by prehistoric humans. In fact, with their dependence on hunting and gathering for food and clothing, the nomads and barbarians resembled prehistoric humans more than they did the advanced peoples of Rome and its empire. Though Europeans in the Middle Ages (c. 500–c. 1500 C.E.) adopted the woolen clothing of the Gauls and the Celts,

the crude clothing of the barbarians largely disappeared from human use. Perhaps all that remains of their clothing customs is the love of fur that has continued in Western dress up to the present day.

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[*See also* **Volume 1, Ancient Rome: Braccae; Volume 1, Ancient Rome: Feminalia**]

Headwear of Nomads and Barbarians

One of the things that most shocked the Romans about the barbarian tribes who attacked the outposts of the Roman Empire in the fourth century C.E. was the wildness of the barbarians' hair. Since we have no written records, paintings, or sculptures of these early peoples, we must rely on the accounts of outside observers, who were often the victims of attacks. Nearly every account emphasizes that barbarians wore their hair long. Women wore their hair very long and often braided it and let it hang down their back. Barbarian men often pushed their long hair straight back over the crown of their head and let it hang down their back. They also had long beards and mustaches. One Roman historian, describing the hairstyles of the Gauls (from modern-day France), is quoted in Richard Corson's *Fashions in Hair: The First Five Thousand Years*: "They indeed allow [their hair] to grow so thick that it scarce differs from a horse's mane. The nobility . . . wear moustaches, which hang down so as to cover their mouths, so that when they eat and drink, these brush their victuals [food] or dip into their liquids."

Not all barbarian men adopted a full head of hair, beard, and mustache, however. Some shaved their beard but wore a long mustache. Among the Goths, from the area that is today Germany, some priests shaved the front and sides of their head but left a long mane of hair growing from the top and back of the head. Warriors from Gaul were sometimes known to dye their hair bright red, and Anglo-Saxons sometimes dyed their hair shades of green, orange, and deep blue. Throughout the barbarian tribes, short hair for men was generally thought of as a sign of disgrace.

Little is known about barbarian headwear, though some accounts of these tribes do mention that they wore hats. Some early physical evidence from northern Europe indicates that peoples like the Goths and the Franks (from present-day Germany) may have

worn a thick felt cap. There were also accounts of Franks wearing battle headdresses made with bison horns.

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Body Decorations of Nomads and Barbarians

Our lack of knowledge about the costume traditions of nomads and barbarians is especially severe in the area of body decoration and accessories. While even prehistoric humans left wall paintings and carvings and small statues that indicated that they wore tattoos and painted their bodies, we have no such records from the barbarian tribes that ransacked Europe in the last years of the Roman Empire (27 B.C.E.–476 C.E.). It is simply not known whether such groups as the Huns and the Goths had body decoration traditions.

Three Goths, a group of barbarians, stand at the left wearing furs and elaborate headdresses. *Reproduced by permission of © Bettmann/ CORBIS.*

Historians and archeologists, scientists who study the fossil and material remnants of past life, have uncovered some physical evidence that indicates that barbarians may have worn simple bracelets and necklaces made of bone. They have also found fragments of combs made out of animal horn and bone. We do know that Vikings, from present-day Scandinavia, wore jewelry, and that Viking men especially wore bracelets as a symbol of their victories in battle. Viking men also wore belt buckles that were made out of bronze or bone.

The only other evidence we have of barbarian ornament comes from the ac-

counts of enemy societies. In the fifth century C.E. Gauls in the Roman Empire reported that marauding tribes of Franks decorated their bodies with seaweed and wore bison-horn headdresses into battle. Similarly, early reports of Celts indicate that they wore bracelets on their arms and wrists and metal collars on their necks.

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Footwear of Nomads and Barbarians

As with their clothing, the footwear of nomads and barbarians was made out of the skins of the animals that they hunted and, in some cases, herded. Though we have very little physical evidence about the footwear worn by such peoples as the Gauls, Celts, Huns, and Goths, we do know that their animal hide footwear came in two basic styles. The first style, which was similar to primitive footwear worn by prehistoric humans, consisted of a single piece of animal hide wrapped up over the top of the foot and secured by some form of hide strap or tie. More common was a multipart hide shoe, in which hide uppers were stitched to a sole of thicker leather.

Huns and Goths, who had migrated to central and southern Europe from colder regions to the north and east, likely used animal skins with the fur still attached for extra warmth. They also appear to have worn high boots that reached to just below the knee. It is believed that the Roman cothurnus, a high boot, was modeled after a boot worn by Celts and Gauls from present-day Britain and France.

A Viking in traditional barbarian dress, including a fur cape, helmet with horns, and footwear made out of animal hide. *Reproduced by permission of the New York Public Library Picture Collection.*

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[*See also* **Volume 1, Ancient Rome: Cothurnus**]

Europe in the Middle Ages

From as early as 100 B.C.E., administrators of the Roman Empire (27 B.C.E.–476 C.E.) had brought parts of Europe under the control and governance of Rome. By the second century C.E., Rome's influence spread throughout most of western Europe, from Spain north to Britain, and Germany south to Italy. When the Roman Empire collapsed in 476 C.E. after years of attacks by hordes of raiding barbarians from the north, including Goths, Huns, Franks, Angles, Saxons, and Vandals, much of the civilization that the Romans had developed collapsed as well. Well-built cities were destroyed, centers of learning were ruined, and trade routes were disrupted. The tribes who took power kept their control local and were constantly at war with each other. The disorder they brought ushered in an era in European history that some historians call the Dark Ages, part of the larger historical period called the Middle Ages (c. 500–c. 1500 C.E.)

For several hundred years following the collapse of the Roman Empire people in Europe lived meagerly. Some of the glory of the empire was restored under the reign of a Germanic king named Charlemagne (742–814). Charlemagne ruled over a revived Roman Empire from 800 to 814, and his rule was characterized by some renewed trade among the emerging states of France, Italy, and Spain. But upon Charlemagne's death the empire fell apart again. The only

Various armor of the Middle Ages. *Reproduced by permission of Getty Images.*

things uniting the various peoples of Europe were the Catholic religion, the Latin language, and the emerging feudal system of social organization.

The feudal system develops

Under the feudal system a local king sat at the top of the social order. He was supported by nobles, who swore their loyalty to the king and provided him with soldiers, called knights, for protection. Knights developed customs all their own, with complex rules about how to treat women and intricate and sophisticated systems of armor. The nobles controlled the land, which was worked by peasants and other members of the lower classes. Life was not easy under the feudal system. People had to work very hard just to get by, and there were few diversions for those outside the king's immediate court. Living conditions were dirty and difficult, and people lived very short lives. According to Michael and Ariane

Batterberry in their book *Fashion: The Mirror of History,* "monotony was the cornerstone of feudal life."

As the feudal system developed, life became better for some people. Kingdoms grew larger, and the king's castle soon became the center of a vigorous town life. Kings made alliances with, or conquered, their neighbors, and larger kingdoms developed, complete with extended royal families and systems of nobility. These new societies included the monarchies, or kingdoms, of France, England, and Spain, as well as various small states in Germany. The development of these societies was a slow process but was quite recognizable by the eleventh century. These monarchies provided the basis for present-day European nations.

A religious society

The center of life throughout Europe in the Middle Ages was the Roman Catholic Church. For the better part of the period the church was the most powerful institution in all of Europe and the only one to span the separate kingdoms. The church was the keeper of knowledge and learning, maintaining books and literacy at a time when most people could not read. The church was also a powerful economic institution. It collected taxes from all citizens, and it built enormous churches, monasteries, and cathedrals throughout Europe. It is from church statuary, records, and tapestries that most of our knowledge about the Middle Ages comes.

The church was also important for the role it played in the Crusades, a campaign of religious wars that lasted from about 1090 to 1300. Heeding the call of the church, kings sent their knights and soldiers on long journeys to the Middle East to attempt to reclaim the Holy Lands from Muslim nations. (The Holy Lands were special to the Catholics because they were the birthplace of Jesus Christ, and remain a source of conflict into the twenty-first century.) These crusaders crossed vast distances and learned a great deal about foreign lands, including the Byzantine Empire (476–1453), which was at its peak of development. They brought back with them new ideas, access to new trading partners, and new styles in clothing.

The Black Death

Just as Europe was beginning to develop more rapidly, a terrible disease known as the plague struck the continent. Called the

Depiction of a battle with William the Conqueror on *The Bayeux Tapesty*, one of the most famous artifacts from the Middle Ages.
Reproduced by permission of © Archivo Iconografico, S.A./CORBIS.

Black Death, the plague wiped out nearly one-third of western Europe's population between 1348 and 1350. The plague had a huge impact on all areas of society. It made many people question the authority of the Catholic Church, which had been unable to protect victims from the plague. It also brought some real changes in the clothing people wore. During and after the plague people sought out fancier, more highly ornamented clothing. Historians believe that they did so because they realized that, with life seeming so short and easily lost, they may as well enjoy the little things and spent what they had rather than saved.

On the eve of the Renaissance

By the fourteenth century life in the larger towns had become highly developed. Workers began to organize themselves in guilds, or organizations of people with similar trades, to practice certain trades and a small middle class of shopkeepers opened up stores. The royal family and their courts were still at the top of social life,

but many more people had access to money than ever before. These developing societies began to rediscover learning, and they established the first universities to support education. These changes ushered in a new era in history called the Renaissance, so named because of the rebirth of learning and civil society.

The costume traditions of Europe followed the broad trends of history. Clothing started out crude and became ever more highly developed throughout the period. By the fourteenth century skilled tailors were proving capable of making very finely cut and fitted garments. Their ability to make custom clothing and to change clothing styles to fit the ever-changing tastes of wealthy royals and nobles ushered in the beginnings of modern fashion, where tastes in clothes change constantly. France emerged as the fashion capital of Europe and the West, a status that it retains into the twenty-first century.

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Clothing of the Middle Ages

The Middle Ages (c. 500–c. 1500) was, as its name implies, a great age of transition. The Roman Empire (27 B.C.E.–476 C.E.), which had provided the structures of civilization across Europe for nearly five hundred years, collapsed in 476, and bands of nomadic people who the Romans had called barbarians—Goths, Huns, Vandals, Franks, and others—took control of much of western Europe. Roman trading networks, civil administration, and learning disappeared, to be replaced by the cruder social structures of the barbarians. These new Europeans retained the Catholic Church and the Latin language, yet most every other area of culture changed. Nowhere were these cultural changes more apparent than in the area of clothing. The fine linen and silk togas and draped robes of the Romans disappeared and were replaced by crude wool leggings and fur-lined tunics, or shirts. Over the course of the next one thousand years, however, the emerging kingdoms of Europe began to develop more refined costume traditions of their own. Clothing traditions in Europe developed slowly at first, with only minor changes in basic costume until about the eleventh century. After the eleventh century, trade, travel, and wealth increased, and clothing became more sophisticated. By the end of the Middle Ages, Europe was developing distinctive and refined costume traditions of its own.

Simple wool garments of the early Middle Ages

The different tribes of nomads who defeated the Roman Empire and populated Europe had developed their clothing amid a very different climate than ancient Rome's. Cool weather and sheep herding traditions led them to rely on wool as their primary fabric, and most of their garments were made from wool. The tunic, made of a long rectangle of wool with a hole in the center for the head

Women of the Middle Ages often wore long flowing garments and head decorations such as veils and hennin. *Reproduced by permission of © Gianni Dagli Orti/CORBIS.*

and crude stitching at the sides, was the basic garment for both men and women throughout the Middle Ages. People would typically wear a thin undertunic and a heavier overtunic. These varied in length, with women's tunics falling all the way to the ground throughout the period, and men's tunics gradually rising so that by the end of the period they looked much like a modern shirt. Both sexes wore a belt around their tunics. Men typically wore leg coverings, ranging from simple trousers early in the period to a combination of hose and breeches, or short pants, later in the period. Both sexes also wore a tunic made of fur when the weather was cold. Fur was widely used by people of all classes, with the richer people being able to afford softer furs such as ermine, or weasels, and mink.

One of the real problems historians have in understanding clothing in the early Middle Ages is that so little of it has survived. Unlike ancient Egyptians, who preserved the bodies of the dead and left many items of clothing in their protected tombs, early Europeans simply buried their dead in the ground, where their burial clothes quickly rotted and disintegrated. Early Europeans also did not value paintings that recorded daily life in a realistic way. Most of their art—primarily paintings, tapestries, and sculptures in churches—was about religious subjects. Luckily, they depicted religious figures wearing clothing from the Middle Ages, so we do have some record of what people wore. Records for the period improved from about the eleventh century onward.

Medieval fashion and the rise of the tailor

The turning point in medieval fashion came in the eleventh century. Emerging monarchies in France, England, and Spain created courts with real wealth to spend on fashionable clothes. These monarchies sent knights and soldiers on religious crusades to the Middle East beginning in 1090, and the returning crusaders brought with them ideas and clothes from the developed societies of the

Medieval men and women often wore cloak-like garments and robes over their clothing, such as the cycla worn by the man on the left. *Reproduced by permission of © Leonard de Selva/CORBIS.*

Byzantine Empire (476–1453 C.E.) and beyond in present-day Turkey. These influences brought a revolution in fashion. Wealthy people could afford to have their servants modify their clothing, and they helped invent several new fashions, including hose for men's legs, houppelandes (a long, tailored outer robe), and other decorative wraps.

One of the real innovations in medieval fashion was that men's and women's clothing began to develop in completely different directions. Women continued to wear long robes, but the robes were now made in separate pieces of fabric, with a snug-fitting top or bodice matched to a flowing, bountiful skirt. Men's tunics, which had once reached to the ankle, got much shorter, until by the fourteenth and fifteenth centuries they ended at the waist. Men also wore tight-fitting hose that showed off the shape of their legs.

One of the primary causes of this fashion revolution was the emergence of the professional tailor. In the past, people had made their own clothes or, if they were wealthy, they had servants make

clothes for them. For most this meant clothes were fairly simple. In the developing kingdoms of Europe, however, skilled craftsmen began to organize themselves into guilds, or organizations of people with similar trades. One such trade was tailoring, making, repairing, and altering garments. These tailors developed their skills and soon made tailoring a job for men instead of women. By 1300 there were seven hundred tailors working in Paris, France. Tailors across Europe developed new methods of cutting and sewing that allowed for closer fitting, more intricately tailored clothing. The impact of professional tailoring can be seen in the clothes of the late Middle Ages but really became pronounced during the Renaissance of the fifteenth century and beyond.

The Middle Ages was perhaps the last period in European history when clothing was primarily a simple matter of necessity rather than extravagant, ever-changing fashion.

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Bliaut

The bliaut was a long gown worn by wealthy men and women beginning in the 1100s. Along with the houppelande, a long, full, outer garment, the bliaut was one of the long garments most associated with the late Middle Ages (c. 500–c. 1500). One of the most striking things about the bliaut was the sheer amount of fabric used in its construction. Bliauts had many, many folds and drapes, and

thus used twice as much fabric as might be needed for a flat skirt. Women's bliauts often had hundreds of pleats.

Men's bliauts fit fairly loosely, often reaching to the ankle, and their sleeves widened at the wrist. Women's bliauts were usually close-fitting in the shoulders, torso, and upper arms, but the sleeves widened greatly from the elbow to the wrist. Women's bliauts reached all the way to the ground. Both men and women wore belts or some form of sash with their bliauts. Bliauts might have been made from fine wool or linen, but those worn by the wealthiest people were likely to have been made of silk.

It is thought that the bliaut originated in France, but it was worn by wealthy people throughout Europe. None of the actual garments have survived to the present day, so almost all that is known about the garment comes from statues that have been preserved from the Middle Ages at the Chartres Cathedral of Notre Dame in France.

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Cote and Cotehardie

Among the most common garments from late in the Middle Ages (c. 500–c. 1500) were the cote and its descendant, the cotehardie. Likely a variation of the long Byzantine tunic known as the dalmatica, the cote was a long robe worn by both men and women. The loose-fitting garment was pulled on over the head, and its close-fitting neck and sleeves were likely fastened at the back of the neck and the wrist with either buttons or laces. Men wore their cotes with a wide belt, and they sometimes bloused the fabric out across the chest. The men's cote generally reached to the ankle. Women's cotes were slightly longer, reaching to the ground, and women wore their belts much higher, just under the breasts. The garments were

Three medieval knights wearing cotehardies, hip-length jackets fit snugly to the torso and arms. *Reproduced by permission of © Christel Gerstenberg/CORBIS.*

likely made of wool, or perhaps silk, and evidence shows that they were usually dyed a single color. The wealthiest people might wear some embroidery or fringe on the hem of their cote.

The biggest overall trend in fashion from about 1100 to 1500 was that garments became more closely fitting. It was this trend that transformed the cote into the cotehardie. The cotehardie began as a short version of the cote worn by men. The men's cotehardie was a hip-length jacket that fit snugly in the torso and the arms. It might be worn with a skirt and hose. But the women's cotehardie was a truly dramatic garment. The snugly-fitting bodice and sleeves of the women's cotehardie was attached to a long, very wide skirt that might have had many folds. The skirt began just below the woman's breasts, and its bulk gave the wearer the pregnant profile that is so often seen in paintings and tapestries from the period. Some cotehardie skirts had slits cut in them, and women gathered up the front part of the skirt and carried it before her, adding to the bulk. It was a custom of women to cut off the sleeves

of their cotehardies to give as a prize to a favored knight in a jousting tournament.

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[*See also* **Volume 2, Byzantine Empire: Dalmatica**]

Ganache and Gardcorps

Ganaches, also spelled garnaches, and gardcorps were overcoats worn by men of all social classes during the Middle Ages (c. 500–c. 1500). Most likely made of thicker wool, the primary purpose of these garments was to protect the wearer from inclement weather and provide warmth. They might even be lined with fur for extra warmth. They were worn from about 1200 on.

Ganaches and gardcorps were very similar. Both garments were pulled over the head and hung down past the waist, perhaps as far as the knees. The sleeves of the ganache were formed from extended fabric at the shoulders; they were open at the underarm and the sleeves were generally no longer than the elbow. The gardcorps had separately attached sleeves and thus was better for cold weather. Both garments could have a hood that attached at the back of the neck that was draped over the back when not in use.

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Hose and Breeches

The Middle Ages (c. 500–c. 1500) are best known for the long, flowing tunics, mantles (types of overgarment), cotehardies (short robes), and other garments that covered not only the upper body but much of the legs as well. While women's garments remained long, over the course of time men's tunics and overcoats grew shorter, allowing them to display more and more of their legs. Men generally wore two different garments on their legs, hose and breeches, and the length and fit of these garments changed a great deal between around 1000 and 1400 C.E.

Since the early Middle Ages, European men had worn breeches, loose-fitting trousers that were held at the waist with a belt or a drawstring. These might have a stirrup to secure the hem of the breeches inside a shoe, or they could be loose at the ankle. Like most clothes of the time, these breeches were usually made out of wool. Many men bound these breeches close to their legs with leg bands. As the hemlines of outer garments rose, men sought more attractive ways to display their legs. They followed the emerging fashion of the day in wanting to display the form of the body, and not cloak it in loose fabric. They thus began to wear close-fitting hose that reached to the upper calf or even above the knee. These hose, made from a clingy, bias-cut wool (cut diagonally to the grain of the fabric), were as skintight as the fabric would allow and were held in place by a garter, or small belt. Slowly, hose extended further and further up the leg, and breeches diminished in size. By the thirteenth century some breeches were no more than baggy short pants, and hose had been joined together at the waist to form what we think of today as tights.

This transformation in men's legwear, with hose chasing breeches up the leg, was complete by the end of the thirteenth century. Hose were now common and many were made with feet sewn on. In some cases it appears that the foot sections of the hose had leather heels sewn on to the bottom so that shoes were not required. Most hose were made of wool, though very wealthy men might have hose made of silk or velvet.

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[*See also* **Volume 2, Europe in the Middle Ages: Leg Bands; Volume 3, Sixteenth Century: Hose and Breeches**]

Houppelande

The houppelande was a long, very full outer garment from late in the Middle Ages (c. 500–c. 1500). First appearing in Europe in about 1350, the houppelande was worn by men over the top of a tunic and hose, or by women over a long underrobe. The houppelande was close-fitting in the shoulders but then billowed outward from there in many folds of fabric. By the late fifteenth century these folds were organized into long, tubular pleats.

The houppelande was a very dramatic garment. Both its hemline and its sleeves could reach to or trail on the ground. The sleeves were extremely wide and hung down to the side when the arms were extended. Both hemline and sleeve cuffs were often trimmed or scalloped into decorative patterns. Fabric flourishes, looking something like small wings, were sometimes added at the shoulders. The houppelande was usually worn with a decorative belt, with women wearing the belt just below the line of the bust.

Houppelandes were made in a variety of rich fabrics, including silk, brocade, and velvet. They were sometimes trimmed with contrasting linings to add color or with fur

Richard II and his patron saints. The men are wearing billowing robes called houppelandes, which could be visually dramatic and were extremely popular in the late Middle Ages. *Reproduced by permission of © National Gallery Collection/CORBIS.*

to add warmth. Wearers could choose from a variety of rich colors, and later in the period they could choose from vibrant patterns as well.

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Leg Bands

Leg bands were a form of legwear for men that marked a transition from the clothing habits of ancient Rome to those of Europe in the later years of the Middle Ages (c. 500–c. 1500). When the Middle Ages began following the collapse of the Roman Empire in 476, many people in the colder parts of Europe wore the crude breeches or trousers of the Gauls, from the area that is today France, called feminalia by the Romans. Wanting to keep the fabric of these breeches from hanging loose about the legs, men began to tie leather or woolen bands about their lower legs. Over time these bands became more than just a solution to a problem. They became a garment of their own.

By the seventh and eighth centuries, men wrapped their leg bands in regular patterns around their breeches, and the rising hemline of their outer garments allowed others to see these bands. People soon preferred the close-cut look the bands gave the legs, and this helped encourage the creation of hose, which were very snug fitting. After 1000, breeches with leg bands slowly gave way to hose as the primary form of leg covering for men.

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[*See also* **Volume 2, Europe in the Middle Ages: Hose and Breeches**]

Mantle

The mantle was an all-purpose overgarment that was worn consistently throughout the Middle Ages (c. 500–c. 1500). Mantles were extremely simple: they consisted of a large piece of cloth, rectangular, semicircular, or circular, that was wrapped across the shoulders and fastened. In the eleventh and twelfth centuries the mantle was typically fastened at the right shoulder with a small metal clasp or brooch. By the late twelfth century, however, people began to drape the man-

The mantle, worn by the two men on the left, was a medieval all-purpose overgarment that resembles the modern-day cape. *Reproduced by permission of © Archivo Iconografico, S.A./CORBIS.*

tle over both shoulders and fasten it at the center of the chest. New fastenings included cords that tied or a button and loop.

The simplicity of the mantle made it very adaptable. Poor people might wear a mantle of undyed wool with a crude clasp. But wealthy people could wear mantles made of rich silk, trimmed with soft fur, and fastened with an expensive jeweled brooch. Some form of the mantle has been worn throughout the history of human dress: the basic form had been worn in ancient Greece and Rome, and were called chlaina, diplax, and chlamys, and people still wear capes to this day.

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[*See also* **Volume 1, Ancient Greece: Chlaina and Diplax; Volume 1, Ancient Greece: Chlamys**]

Pourpoint

As knights came to wear increasingly heavy metal armor in the thirteenth and fourteenth centuries, they needed some form of comfortable undergarment to provide padding for their body. The pourpoint was that garment. Heavily quilted and padded in key places where sharp parts of the armor contacted the skin, the pourpoint was a close-fitting, long-sleeved shirt that buttoned down the front. It had carefully tailored arm sockets to allow complete range of movement for the arms which was key in battle.

The pourpoint was designed to make the wearer comfortable beneath his armor, but it was when the knight took off his armor that the pourpoint made a fashion statement. Like several other forms of medieval clothing, the pourpoint was tailored close to the torso. The hose that knights wore on their legs had ties that secured directly to anchors on the pourpoint, called points. The unarmed knight in snug-fitting hose and pourpoint became one of the first images of strength and masculinity to influence fashion, for this image was widely copied in paintings and tapestries of the day.

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Tabard

The tabard, a decorated, open-sided smock, had its origins in the Holy Wars known as the Crusades. Beginning in the late eleventh century, knights from western Europe began to journey to the Middle East to try to "reclaim" the Christian Holy Lands from the Muslims who lived in present-day Israel. Dressed in heavy chain mail (flexible armor made of intertwining metal chains), and metal armor, the knights found themselves roasting under the Middle Eastern sun. Seeking to keep the sun from heating the metal, they invented a simple smock to wear over their armor. Called a surcote, this was a long rectangular piece of fabric with a hole cut in the middle for the head. It was belted about the waist. When these knights returned home, their utilitarian garments were adopted for use as everyday wear and were renamed tabards.

A traditional medieval tabard adorned with decorative trimming. *Reproduced by permission of © Philadelphia Museum of Art/ CORBIS.*

The tabard retained the basic form of the surcote, and it was worn on top of other clothes, but the resemblance ended there. The tabard was shorter, ending at the waist. It was often trimmed out with fur at the hem and armholes. It was often parti-colored, which meant it had sides made in fabrics of contrasting color. Finally, tabards were often decorated with a coat of

arms, emblems that featured different symbols and which were claimed as a kind of family seal. A typical coat of arms might have a shield background, a family motto, and an animal, all surrounded by decorative flourishes. Tabards were typically worn for ceremonies and survived into the late Middle Ages (c. 500–c. 1500).

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Headwear of the Middle Ages

People living in Europe during the long period of history known as the Middle Ages (c. 500–c. 1500) wore a variety of different hairstyles and headwear. As with other elements of medieval costume, these styles were fairly simple up until about the twelfth century, when increasing wealth and changes in social life brought an upsurge in decoration, especially in headwear.

James I, the King of Scotland, displaying common hair trends of the Middle Ages. *Courtesy of the Library of Congress.*

Less is known about hairstyles in the Middle Ages than in many other eras, in part because of people's fondness for headwear. We do know, mainly from painting and tapestries, that men's hairstyles went from long and shaggy with beards and mustaches in the early medieval period, to short and clean shaven later in the period. The bowl haircut was especially popular after the twelfth century. Perhaps the most distinctive haircut of the Middle Ages was the tonsure, a large round spot that monks and other religious figures shaved on the top of their heads to show their religious devotion. Throughout the Middle Ages women tended to wear their hair quite long, and they either left it natural and flowing or they braided it into two long plaits that hung to either side of the head.

Hats and other forms of headwear were worn throughout the Middle Ages. Culture as a whole was dominated by the Catholic Church, and the church favored modesty and complete coverage of the body in clothing. The two most common everyday forms of

headwear were the coif, a light fabric cap held close to the head with a string under the chin, and a wool felt beret, a durable all-purpose cap worn mostly by men. The wimple, a veil that completely covered a woman's neck and chin, was often worn with a veil over the top of the head.

By late in the Middle Ages, especially after the twelfth century, women's headwear became very elaborate. Two of the most dramatic headdresses were the steeple headdress, which was shaped like a tall dunce cap and adorned with a veil, and the ram's horn headdress, which featured two conical horns that stuck off the side of the head. Wealthy women competed with each other to see whose headdress was the most extravagant. Perhaps the most extravagant of all was the butterfly headdress, a steeple headdress that was adorned with starched and ironed linen wings in the shape of a multi-winged butterfly. The size and bulk of these headdresses made any activity difficult, but then little activity was expected of women during this period in history.

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Beret

A soft, brimless cap, round in shape, the useful beret (from the Latin *birretum,* meaning "cap") has been worn by many different peoples from ancient times into the twenty-first century. Usually made from sturdy wool felt, a strong fabric that prevents the passage of wind and water, the beret is designed with a tight-fitting crown that helps hold the hat on the head without the use of elastic. Simple in design, yet offering excellent protection from cold,

wind, and rain, the beret has been traced back as far as early cultures on the Greek island of Crete, around 1500 B.C.E.. The beret was the most popular men's hat during the late Middle Ages (c. 500–c. 1500 C.E.) and into the fifteenth and sixteenth centuries, especially in France, Italy, and Spain.

French legend credits the biblical hero Noah with the creation of the beret, holding that Noah discovered that the wool used to waterproof the ark had been trampled by the animals into a tough felt fabric, which he then made into a weatherproof hat. Another story says that it was medieval shepherds who invented the hat by exposing knitted wool to the weather until it swelled and became solid felt. The real origin of the beret style is lost in history, but the hat became popular headgear during the Middle Ages. It was not only warm but practical too, because it kept the hair out of the face and stayed firmly on the head, yet it had no brim to get in the way of a shooter's aim. For these reasons, the beret is still a popular choice for special military uniforms.

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Bowl Haircut

The bowl haircut, especially popular among European men from the twelfth through the fifteenth centuries, is one of the simplest of styles to create. It is a plain short haircut, with straight bangs on the forehead, and the rest of the hair left the same length all the way around. The cut got its name because it was originally done by actually placing a bowl on the head as a cutting guide. Most medieval men who wore the bowl haircut style also shaved the backs of their heads and shaved their sideburns.

The length of men's hair varied considerably during the Middle Ages (c. 500–c. 1500), with long curls being popular during some decades and shorter lengths coming into style during others. The Crusades, a long campaign of religious wars that lasted from

1090 through 1300, had brought both military and religious styles into popular culture, and the modest bowl haircut had elements of the shorter hairstyles of both soldiers and religious leaders. However, men of the Middle Ages did manage to add their own personal style to bowl-cropped hair by wearing fashionable hats and head coverings, which were quite complex and ornate during that era.

Though the bowl cut has an ancient history, it has reappeared throughout the centuries, often among poor people in rural areas who could not afford barbers. During the 1960s the popular British rock group the Beatles introduced a modern version of bowl-cropped hair, which became so popular it changed men's hairstyles around the world.

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Coif

Worn by women, men, and children throughout the Middle Ages (c. 500–c. 1500), the coif was a simple fabric cap that covered all or most of the hair and tied under the chin. Coifs could be worn under another hat for extra warmth, but they were frequently worn alone. They were usually made of plain linen or wool, although soldiers often wore a coif made of chain mail (flexible armor made of intertwining metal chains) under their helmets. Coifs were most often black or white, and some had embroidered designs.

Coifs first appeared as common European headgear during the 900s, and they were widely worn until the 1700s. Before 1500, a simple two-piece coif was popular, with a seam down the middle of the head. After 1500, a more tailored three-piece coif was fashionable, with two seams allowing it to fit the head more closely. Rich and poor alike wore the caps, which provided warmth and modesty. Many priests and monks wore simple linen coifs, and travelers wore them under felt caps. Married women wore coifs alone or under veils to cover their heads for modesty.

By the beginning of the Renaissance around 1450, many different shapes of coifs had been developed. Most of these were worn by women, and the shape and size of the coif could be used to show the wealth and class of the wearer. English women wore coifs that came to one or several points at the top, while French and Flemish women commonly wore round coifs that sat on top of the head and tied under the chin.

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Hoods

One of the most distinctive forms of headwear worn in the Middle Ages (c. 500–c. 1500 C.E.) was the hood. Ever since the time of the Roman Empire (27 B.C.E.–476 C.E.), Europeans had pulled a section of their outer cloaks up over the head to form a hood. In the Middle Ages, however, the hood was detached from the cloak and became a separate form of headwear. By the end of the twelfth century, the hood was the most common form of headwear in all of Europe.

The medieval hood came in many forms. At its most basic it was a tube of woolen material with an opening left for the face. Most hoods, however, were not so simple. Many had a broad band of material that spread from the neck out across the shoulders. This band was called a chaperon. It was common for the fabric around the face opening to extend outward from the face; this excess fabric was then rolled backward to frame the face.

The most interesting addition to the common hood was the liripipe. Extending from the back top of the hood, a liripipe was a

The women in the right of the ship wear medieval hoods, which protected the wearer from the cold and rain. *Reproduced by permission of © Archivo Iconografico, S.A./CORBIS.*

long, narrow tube of material that tapered to a point at the end. It could range from one foot to several feet in length. Longer liripipes could hang down the back or be wrapped around the neck like a scarf, but the primary purpose was ornamental.

A hood was a very versatile garment. It protected the wearer from cold and rain. In some cases, people placed the face hole of the hood over the crown of their head and then wrapped and tied the chaperon and liripipe into a kind of turban.

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[*See also* **Volume 1, Ancient Rome: Casula**]

Ram's Horn Headdress

Wealthy Europeans in the Middle Ages (c. 500–c. 1500) loved headwear. They wore coverings on their head almost all the time, and over time they developed styles of headwear that were large and sculpted. Along with the steeple headdress, the ram's horn headdress, also known as the horned hennin, was one of the more extravagant headdresses from late in the Middle Ages.

The ram's horn headdress got its name from the two sculpted "horns" that stuck out from either side of the temple. These horns, or curved cones, were constructed of wire mesh that was secured to a snug-fitting skullcap. The horns were covered with fabric and most often had thin, gauzy veils that either hung from the ends or were draped between the horns. The tips of the horns might also be adorned with small flags or other ornaments. The horns themselves could reach up to three feet in length, though they were usually shorter. They must have been very difficult to wear and the largest of them were probably only worn for ceremonial occasions. The ram's horn headdress and other horn- and cone-shaped headdresses were often called hennin. First seen in the late 1300s, they soon went out of fashion.

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[*See also* **Volume 2, Europe in the Middle Ages: Steeple Headdress**]

Steeple Headdress

The steeple headdress, which became popular among women in France and then throughout Europe in the fourteenth century, was one of the most distinctive forms of headwear worn in human

Mary of Burgundy, standing center, wears a tall steeple headdress draped in a long veil. *Reproduced by permission of © Bettmann/CORBIS.*

history. The steeple headdress began simply as a stiff cone whose wide end sat on the crown of the head, with the point jutting up and slightly back. The first steeple headdresses were covered with black velvet or silk.

From its modest beginnings the steeple headdress grew to great heights. Over time the length of the cone got longer and longer, reaching heights of up to four feet. Patterned fabric covered the cone, or strips of fabric were used as decoration. Often a sheer veil was attached to the point of the steeple, and the veil either hung down from the back or was draped to cover the woman's shoulders.

Keeping the steeple headdress on the head was no easy matter. At first it was pinned to a simple cloth cap that tied beneath the chin. But as the steeples grew taller, women developed more substantial undercaps with sturdy anchors. It soon became fashionable to show no hair beneath the steeple headdress, so women plucked their hair up to the line of the headdress. This and other bulky, pointed hats like the ram's horn headdress were called hennin.

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[*See also* **Volume 2, Europe in the Middle Ages: Ram's Horn Headdress**]

Tonsure

One of the most mysterious and striking of medieval hairstyles was the tonsure (TON-shur). Beginning in the seventh and

eighth centuries, members of Christian religious orders began to shave the top of their head in order to show their purity and chastity. The size and shape of the tonsure could vary. Some wore a semicircle tonsure, others a full circle. Some shaved just above the ears and left a full head of hair below. In some Catholic orders monks shaved all but a narrow piece of hair, leaving a fringe that looked like a crown.

The origins of the tonsure are something of a mystery. Early Celts, a people based in northern Britain, were thought to have worn the tonsure prior to their contact with the Roman Empire (27 B.C.E.–476 C.E.) and with no relation to religion. Members of both the Eastern Orthodox Church and the Roman Catholic Church wore the tonsure, and both claim that its origins go back to the time of Jesus Christ (c. 6 B.C.E.–c. 30 C.E.). The tonsure was still worn by members of some Catholic religious orders until its abolition in 1972.

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Wimple

The wimple, also spelled whimple, was a very common head covering for women of the Middle Ages (c. 500–c. 1500). Popular from the twelfth through the fifteenth centuries, wimples were light veils, usually made of linen or silk, which were fastened all the way around the neck, up to the chin. Sometimes the bottom edge of the wimple was tucked into the collar of the dress. The wimple provided both protection from the weather and modesty. A wimple was often worn with a veil called a couvrechef, which covered the top of the head and flowed down over the shoulders.

In the Europe of the Middle Ages, it was customary for married women to cover their hair as a sign of modesty. The wimple and veil combination was an excellent headdress for demonstrating modest respectability, since it covered everything except a

A medieval woman wearing a wimple. Wimples offer both protection from the weather and modesty and a form of them is still worn by some nuns.
Reproduced by permission of © Sandro Vannini/CORBIS.

woman's face. However, wealthy women sometimes used the wimple to display their riches as well, by attaching jewels to the cloth before placing it on their heads. Sometimes a circle of fabric or metal was placed on the head like a crown to hold the wimple in place.

The modesty and plainness of the wimple made it a popular choice for nuns, female members of Catholic religious orders. Nuns choose lives of religious service and usually live and dress simply. During the Middle Ages many nuns adopted the wimple as part of their uniform dress, and many nuns continue to wear the wimple in the twenty-first century.

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Body Decorations of the Middle Ages

The Middle Ages (c. 500–c. 1500) were a time when people in Europe did less to adorn themselves than at any period in history. The civilizations that developed in Europe following the collapse of the Roman Empire in 476 C.E. inherited their decorative traditions not from the Romans, who had loved jewelry and decoration, but from the crude barbarian groups, or tribes, that had helped bring about the downfall of Rome. The Catholic religion that developed in Europe also frowned on excessive decoration, and people, early in the Middle Ages especially, simply did not have the wealth to purchase jewelry. Jewelry did exist in the period, in the form of bracelets, necklaces, and rings. Although jewelry was commonly made of gold, the standards of jewelry construction were not high. It was only in the late Middle Ages, when the monarchies, or royal families, in France, Britain, Germany, and Spain began to build up real wealth, that jewelry became common in royal courts.

The lack of decorative jewelry did not mean, however, that people did not care about their appearances. Europeans did inherit the tradition of public baths from the Romans, though they did not bathe as frequently. In fact, one king claimed that he only bathed once every three weeks, and his subjects far less.

Well before the development of modern makeup and hair treatments, women used a variety of concoctions to improve their appearance. Blood-sucking leeches were applied to the skin to make it pale, and a caustic powder called quicklime was used to remove unwanted body hair. Women used mixtures of ingredients to lighten their hair, and they perfumed their bodies with dried roses, spices, and vinegar. Women across Europe used makeup to paint their faces, with the preferred colors varying from pink in Germany to white in Britain to red rouge in Spain. The use of eye makeup was seen

in Europe throughout the Middle Ages, including different shades of eyeliner and eye shadow. A notable innovation was the shaping of eyebrows through plucking.

Though Europeans in the Middle Ages did not wear much jewelry, they did have several distinctive accessories. Early in the period men began to use small satchels or purses to carry belongings. These were usually tied to or tucked into a belt. The art of tailoring developed rapidly late in the medieval era, allowing for the creation of close-fitting gloves. New techniques allowed gloves to become a fashion accessory by the twelfth or thirteenth century.

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Gloves

Gloves as a fashion accessory, rather than as a necessity to keep the hands warm, date to about the twelfth or thirteenth century, late in the Middle Ages (c. 500-c. 1500). For years people had worn crude mittens, perhaps lined with fur, when working outdoors, but sewing techniques were not developed enough to allow for the delicate stitches that were needed between fingers. In fact, most people kept the hands warm by wrapping them in the excess fabric of their baggy sleeves. Beginning in the Middle Ages, however, advances in tailoring made gloves a desirable fashion accessory.

The first people to wear gloves in medieval Europe were members of royalty and dignitaries in the Roman Catholic Church, the dominant church in Europe. For church dignitaries, or notable figures, gloves were a symbol of purity. Rich people wore gloves for such aristocratic pursuits as falconry, which involved training falcons to land on one's hand. Early gloves were made from deerskin

or sheepskin. By the time of the Renaissance in the fifteenth century, gloves were so popular that whole communities were known for their glove making. Since then, gloves have been worn for warmth and with fancy attire throughout the remainder of Western history.

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Purses

One of the most used fashion accessories in history traces its beginnings to the Middle Ages (c. 500–c. 1500). It was sometime during this period that men began to wear small leather bags with their garments. These bags either fastened directly to the belts that were worn with most medieval garments, or they were tied to the belt with a loop of string or a leather strap that was fastened to the purse.

What is known about purses is depicted on the tapestries and statues from the period as there is little information regarding what medieval men carried in their purses. Purses later became a woman's accessory, and men became more inclined to carry their belongings in their wallets or pockets.

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Footwear of the Middle Ages

The footwear worn in the Middle Ages (c. 500–c. 1500) follows the trend of fashion in general over this period, moving from very crude in the early years to highly refined and even frivolous by the fourteenth and fifteenth centuries. In fact, the evolution of footwear tracks very nicely the larger social changes that marked this fascinating period in European history.

Following the collapse of the Roman Empire in 476 C.E., Europe was without any form of unifying order. Isolated communities of European barbarians (the name originally used by the Romans to describe foreigners) began to develop permanent settlements, but frequent warfare and little trade kept these communities isolated. For several hundred years, European footwear showed the influence of both the early Romans' and Europeans' former nomadic lifestyle. Shoes were generally made of stiff pieces of leather, stitched together and tied at the ankle. In the north, such as Britain, these shoes might have fur inside and reach up the leg. Such simple styles held up until the twelfth century.

As isolated European communities consolidated into more powerful kingdoms, technology and trade expanded, and so did the range of footwear styles. Beginning late in the eleventh century, Christian kings sent knights and soldiers on the Crusades, holy wars fought to reclaim Holy Lands in the Middle East. These crusaders were exposed to new footwear fashions in the Byzantine Empire (476–1453) and beyond, and they brought those styles back with them. One of the most popular styles brought back from the Middle East involved shoes with long points, called crackowes or poulaines. These were popular throughout Europe from the twelfth to the fifteenth century.

Several trends characterize footwear from the twelfth century onward. Leather cutting and stitching became more intricate,

allowing closer fitting shoes. Straps extended from shoes up the shins, and buckles or buttons were sometimes used to fasten the shoes. More and more men wore hose. When these hose had soles sewn on to the foot-bottoms, shoes were not even needed. Interestingly, much less is known about women's shoes during this long period in history. Their dresses came all the way to the ground, completely hiding their footwear from view in the paintings and tapestries left from this time.

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Crackowes and Poulaines

Crackowes and poulaines are two different names for decorated leather shoes with very long, pointed toes, which were very popular among fashionable young men of the late fourteenth and early fifteenth century. At their most extreme, crackowes or poulaines (also sometimes called pistachios) had toes that extended twenty-four inches beyond the wearer's feet and had to be supported by thin chains that connected the toe to the knee.

Shoes with pointed, upturned toes had been introduced to Europe by the soldiers of the Crusades, a long campaign of religious wars that lasted from 1090 through 1300. The crusaders had traveled from Europe to Palestine (modern-day Israel and the Palestinian territories), in the Middle East. When they returned home, they brought back to Europe with them many things they had discovered in the East, such as spices, fine fabrics, and styles of clothing that were quite foreign to westerners. The Oriental-style pointed slipper became popular among both men and women. As fashionable dressers began to extend the style, the points on their shoes grew longer and longer.

Many extreme fashions became popular during the last half of the fourteenth century. At that time Europe was just beginning to recover from the devastation of the Black Death, an epidemic of a disease called bubonic plague that had killed millions of people across the continent between 1347 and 1350. Those who survived those grim years wanted to feel hope and joy in life, and they sought frivolous fashions that would cheer them. The long, delicately pointed shoes fit right in. By the end of the 1300s the shoes had come to be called crackowes and poulaines after the city of Krákow, Poland, because they were introduced in England by Polish nobles who came to visit Anne, the Polish wife of the British king Richard II (1367–1400). The long, pointed shoes worn by Polish noblemen were the first that had been seen in the British court, and soon they were widely imitated.

Both of these medieval men are wearing poulaines, a type of shoe with very long, pointed toes. *Reproduced by permission of © Hulton-Deutsch Collection/ CORBIS.*

The pointed toes of crackowes or poulaines varied in length from six inches to twenty-four inches, and gentlemen often stuffed the toes with hay or inserted whalebone supports to hold up the long ends. As well as showing that the wearer was at the height of fashion, crackowes also showed that those who wore them belonged to a wealthy leisure class, since little work could be done while wearing the long-toed shoes. Many conservatives, or those who emphasize traditional institutions and resist change, as well as church leaders and political rulers, considered the new fashion ridiculous and disgraceful, calling the long, pointed toes "devil's fingers." Edward III (1312–1377), who ruled England from 1327 to 1377, even made a law that limited shoe length based on social class: common people could only wear a six-inch toe, while gentlemen could wear a fifteen-inch toe, and nobility even longer. However, laws can

seldom defeat a popular fashion fad, and the extremely long-toed crackowes remained in style until 1410. The shoes then became slightly more conservative, but long, pointed toes remained fashionable for wealthy young men into the 1480s.

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The Costume of the Discovered Peoples

There is a great deal of information known about the costume traditions of many of the ancient cultures. The clothing, hairstyles, and decorative customs of ancient Egypt, Greece, Rome, India, China, Japan, and other societies, for example, have all been written about in many books. And from about midway through the Middle Ages (c. 500–c. 1500 C.E.) onward there are vast sources of information about the costume worn in Europe. Artwork, monuments and buildings, and written documents are all records, which historians call evidence, that help us better understand different cultures. Yet the knowledge about other cultures that are just as old and that may once have been just as sophisticated is very limited. The costume traditions of most of the continent of Africa are little known, and our knowledge about the traditions of the native peoples of North, Central, and South America, and of Oceania, is very limited. These cultures are named the cultures of the "discovered peoples" because they first became known to Europeans after contact was made within the last six hundred years.

The age of exploration

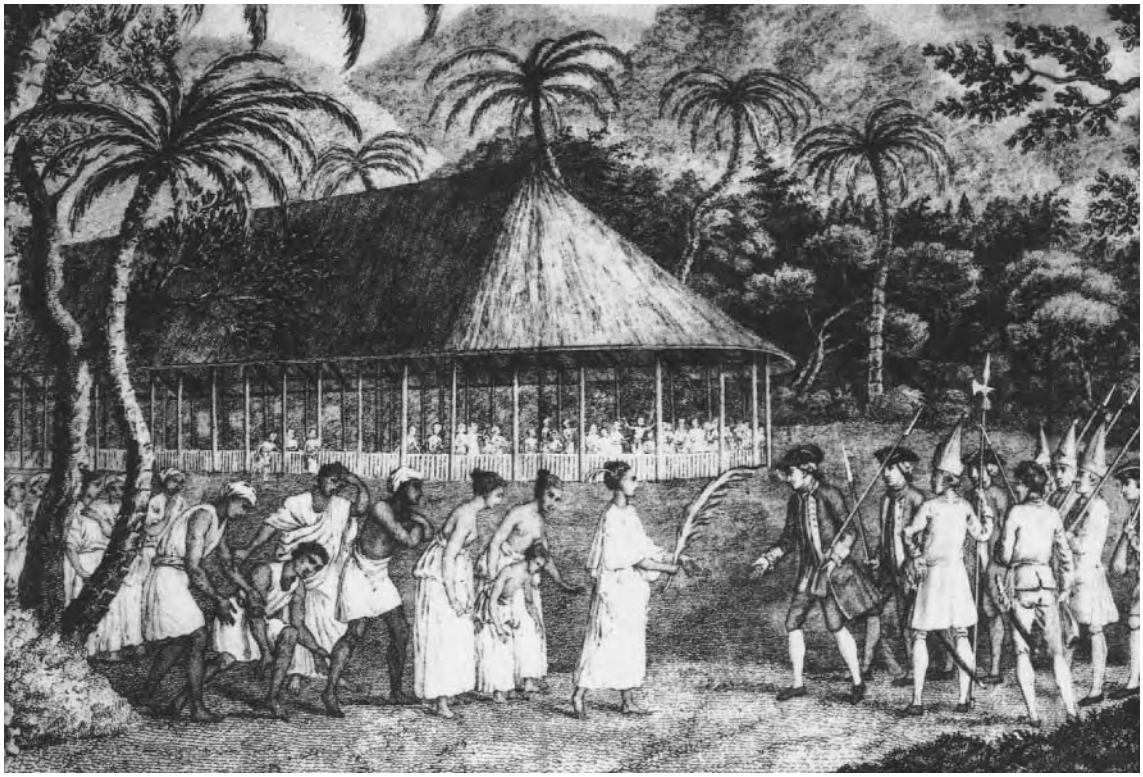
As the cultures of Europe grew more sophisticated after the twelfth century, they developed the ability and the desire to explore the larger world. In the fifteenth and sixteenth centuries, countries

such as Spain, France, Portugal, and England sent ships across the oceans to look for new trading routes and establish colonies, or outposts of the country that had sent them there. This period is known as the age of exploration. Explorers from these countries traveled throughout the world. They "discovered" lands that they had not known to exist, such as the Americas and Oceania, and explored parts of Africa that had been completely unknown to Europeans before. These explorers' discoveries provide us with the first information about the costume traditions of the discovered peoples.

The people who were discovered by the Europeans during the age of exploration had a long history. Human life is believed to have begun in Africa about one million years ago, and to have spread from Africa throughout the world. Humans had begun to settle in North America by 10,000 B.C.E. or earlier, and they spread from there south into Central and South America. Humans reached the major islands of Oceania, spanning from Hawaii in the north to New Zealand in the south, about the same time, though they didn't reach the most distant of the islands until about 1300 C.E. In places, such as Central and South America, they built large and well-organized empires of millions; in other places, such as Oceania, Africa, and North America, humans banded together in small groups or tribes and had simple social lives based on hunting and gathering. Each of these cultures undoubtedly had distinct and notable costume traditions, but we don't possess complete knowledge about the history of these traditions.

Costume traditions of the discovered peoples

The earliest information that we have about the costume traditions of the discovered peoples comes from descriptions about them from European explorers and colonizers. These Europeans, however, did not seek to preserve, record, or maintain the costume traditions of the people they discovered. For the most part they believed that Western culture was superior and that the dress worn by the people they encountered showed that they were uncivilized, primitive, and barbarian. European contact led to mass extermination as bloody warfare and disease wiped out a majority of the native populations. Those who remained were urged to give up what were considered barbaric costumes and adopt Western dress. Most did, and thus there were many parts of their own costume tradition that simply didn't survive.



Native people from the island of Tahiti greeting European explorers and colonizers. *Reproduced by permission of The Granger Collection Ltd.*

European dominance and disregard for the traditions of the discovered peoples were not the only reasons so many of those traditions have been lost. Many of the discovered peoples did not possess written languages, so they left no records that described their dress or decoration traditions. Many, with the exceptions of the Mayans, Aztecs, and Incas, did not record details of their costume habits in paintings or sculptures or architectural detail, so there is little physical evidence of what they wore.

Ancient practices to the present day

Each group of discovered peoples experienced a different path from the time of discovery to the present. In North America, Native Americans were slowly overwhelmed by the gradual populating of the continent by white people; in Africa, the slave trade provided the dominant exposure to Europeans for many years; in Oceania, contact with Europeans was irregular and generally peaceful; in Central and South America, the ancient empires disappeared as

Spain began to conquer the region in the 1500s. As all these cultures developed, people continued to wear the garments and decorations of ancient times, but few records were kept about their construction and their meaning. These cultures thus came into the modern age with a fragmented costume tradition.

Many of the countries of Africa and Oceania are very poor, and there simply has never been enough money to conduct archeological research into the costume traditions of the past. In many of these areas, the tropical climate tends to erase evidence of the past anyway, so there may be little to recover. Still, there is some hope that the meaning locked in the clothing of the past is not lost. Historians and archeologists, scientists who study the physical remains of past cultures, are still determined to forge ahead and learn what they can about the pasts of these cultures.

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Oceania: Island Culture

Oceania encompasses more than thirty thousand islands in the Pacific Ocean, spanning from Hawaii in the north to New Zealand in the south. To most geographers the lands that make up Oceania include Micronesia, Melanesia, Polynesia, New Zealand, and often Australia and the Malay Archipelago. These islands are home to a wide range of cultures, and today many of the island nations recognize more than one language. For example, in Papua New Guinea alone, a part of the island region known as Melanesia, at least 846 different languages are spoken. Some of these languages are spoken by as few as fifty people.

Life in Oceania can be traced back thousands of years, but it took many years for all the islands of Oceania to be populated. Evidence of human settlement in the Philippines dates to at least 2000 B.C.E. and on the Solomon Islands to at least 1000 B.C.E.. The first settlers of Aotearoa (modern-day New Zealand), however, didn't arrive from Polynesia until 1300 C.E. Despite this long history of human life on the islands, information about these island cultures has been recorded only since European explorers began landing on the islands in the early 1500s C.E. Portuguese explorer Ferdinand Magellan (c. 1480–1521) sighted the Marquesas Islands and docked on the Island of Mactan in the Philippines in 1521. Portuguese navigators landed on islands in Micronesia in 1525, and

A couple dressed in clothing from one of the islands of Oceania.
Reproduced by permission of © Bettmann/CORBIS.

Spanish explorer Don Jorge de Meneses named the largest island of Papua New Guinea "Papua" in 1526. Virtually all that we know about the customs of Oceania comes from the accounts of Europeans, for the peoples of Oceania left no written record of their early culture.

Seen through the eyes of European explorers, the island cultures were strange and exotic. Although practicing separate and distinct traditions, islanders led strikingly similar lives in the eyes of foreigners because of the similar environments on the islands. Small groups banded together and lived off fishing, the produce from their own farming, or hunting and gathering. Explorers often described life in the South Pacific as pleasant and idyllic. John Fearn, captain of a British whaling ship, dubbed the island of Nauru "Pleasant Island" when he visited it in 1798. The majority of information recorded was about islanders living nearest the coasts. Some groups living in the remote, rugged inland areas were largely unknown to the rest of the world until the 1970s, when further exploration introduced these groups to the westerners.

The traditional cultures on the islands of Oceania have become largely westernized. Not long after the first Europeans "discovered" the islands, European nations claimed sovereignty over particular islands. Micronesia, for instance, was under Spanish rule from 1526 until 1899, when Germany bought the islands. German administration of Micronesia lasted until 1914, when Japan claimed possession of the territory. In 1947 the United States began administering Micronesia, and this rule lasted until 1970, when Micronesia declared its independence. Other regions of Oceania were under similar European, Japanese, and later American, control.

Under foreign control, the peoples of Oceania were introduced to different lifestyles. Many left their subsistence farms, for example, where they grew just enough food to survive, and began working in European-owned mines that extracted the islands' valuable

resources. Changing their way of life also encouraged indigenous, or native, people to change their clothing styles. Many adopted Western-style clothes and abandoned their traditional costume and body decoration except for ceremonial purposes.

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Clothing of Oceania

The sunny climate of Oceania did not require people to wear bulky clothing for warmth. The inhabitants of the more than thirty thousand islands exposed most, or all, of their bodies. Men and boys went about naked, and women often wore only a skirt made of plant fibers or grasses around their waists. Instead of clothes, the peoples of Oceania developed intricate and meaningful body decoration traditions.

Weaving developed in the Philippines and other parts of Oceania in 2000 B.C.E. Although none of the early cloth has survived, definite evidence of woven cloth garments was found dating back to the fourteenth century. The most common garments were loincloths for men and wraparound skirts for women, with blankets to cover the shoulders of both genders. The cloth was woven out of a variety of different materials, including pounded bark, palm, hemp, flax, or cotton. The cloth was decorated with geometric patterns and stripes woven into the cloth. Islanders favored brightly colored threads of blue, green, yellow, and red, among others. The finished cloth was also embellished with paint, embroidery, mother-of-pearl or other beads, brass wire, or fringe.

Just as many cultures in Oceania developed beliefs surrounding the application of body decoration, similar traditional beliefs developed around fabrics and garments. Certain types of garments could only be worn by people with power or high social rank, such as the feather cloak, or the kahu huruhuru, of the Maori of New Zealand, for example. In addition, other cultures developed belief systems that linked sickness, luck, and honor to the type of fabric and decorative ornamentation worn. For example, some cultures believed that if fabric was sold before the weaving was finished or if a man wore a certain outfit before earning a particular distinction, illness or tragedy might befall the wearer.

Oceanic women wearing long dresses made of grass and flowers or of printed material and flower headbands. *Reproduced by permission of © Michael Maslan Historic Photographs/CORBIS.*

Some parts of Oceania were colder than others. New Zealand, for example, could get very cold in the winter. When ancestors of the Maori arrived in New Zealand from the Philippines, they began to develop weaving techniques to make warmer clothes. They used plant fibers, especially flax, to create cloaks to which they attached feathers, tufts of grass, bundles of plant material, or dog hair for extra warmth and protection against the rain. In the late nineteenth century C.E., wool began to be used to weave fine cloaks for warmth. The tradition of cloak weaving among the Maori was almost lost after World War II (1939–45) when many Maori people abandoned their flax plantations and moved to urban areas when Europeans built prison camps near their villages.

As westerners infiltrated societies in Oceania starting in the sixteenth century, some native people began to adopt Western clothing styles. Men began wearing stitched shirts, jackets, and knee-length trousers, and women began to cover their breasts with blouses or dresses. Christian missionaries in Hawaii, for example, introduced cloth dresses for women. These loose fitting dresses have come to

be called muumuus. Other women in Polynesia used imported European cloth to create sarongs or pareos, which are skirts made of fabric tied around the waist. Men also began wearing Western-style short-sleeved shirts, nicknamed aloha shirts. While traditional island clothing was made out of grasses, flowers, and other natural substances, this new fabric clothing came to feature floral designs of the native ginger blossoms, plumeria, hibiscus, orchids, and birds-of-paradise. These Western-style clothes had become so associated with Hawaii and Polynesia by the 1930s that Western tourists began a demand for them that has yet to fade. Today the Hawaiian shirt, with its brightly colored floral design, is a favorite Hawaiian souvenir and often a symbol that the wearer is on vacation.

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Headwear of Oceania

Little information about the traditional hairstyles of the peoples of Oceania exists. Descriptions from early explorers and early photographs show that most women of Oceania wore their hair long and that men were clean-shaven. No history of the specific styles worn by either men or women has been recorded. However, the decorations added to the hair were quite beautiful. Carved combs, feathers, and flowers were known to decorate the hair of some groups. In Polynesia feathered headdresses were a sign of nobility, and in the Philippines flowers were worn behind the ears of men who had participated in a battle. For everyday protection from the sun, some people also wore wide-brimmed hats woven out of grasses.

Native women of Samoa, an island in the southern Pacific Ocean that is part of Oceania. Oceanic women often wore their hair long and decorated it with items from nature, such as flowers and feathers. *Reproduced by permission of © Hulton-Deutsch Collection/CORBIS.*

After the introduction of Christianity and Islam on the islands between the fourteenth and the sixteenth centuries, some men and women began to cover their hair with head cloths to show their obedience to their religion. Rectangular fabrics were wrapped around the head into turbans. These head cloths were decorated with woven patterns or with added details of embroidery or beaded accents. The hairstyles and

headwear worn in Oceania now frequently follow the trends set in the Western world.

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Body Decorations of Oceania

In the warm climate of the thousands of islands that make up Oceania, people wear few clothes. Uncovered, their skin is considered a blank canvas for decoration. Among the many different cultures living on the islands, body decoration is very important to social and religious practices.

Body painting is a temporary method of adorning the body. Much as westerners wear dress clothes to weddings, the peoples of Oceania paint their bodies for rituals and festive occasions. Other body markings are permanent, however. Scarification and tattooing have been practiced among many of the peoples of Oceania for generations. Tattooed or scarred designs, etched forever in the skin, signify a person's position in society, ward off bad spirits, or simply look good to the wearer.

A tattoo artist applying part of a traditional full-body tattoo.
Reproduced by permission of © Bob Krist/CORBIS.

In addition to these dramatic body designs, the peoples of Oceania traditionally have worn elaborate decorations of feathers, flowers, bone and shell headdresses, masks, necklaces, earrings, nose decorations, and armbands, among other things. In full ceremonial dress, the peoples of Oceania looked quite shocking, even frightening to westerners. Unaware of the cultural significance of the body decorations in Oceania, Europeans exploring the islands of the Pacific Ocean in the sixteenth century first considered these markings an indication of savagery. Further contact with these cultures has revealed that the body decorations of the peoples of Oceania are, in fact, a mark of

their civilization, a part of social traditions that are thought to be thousands of years old.

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Body Painting

The peoples of Oceania used paint to adorn their bodies for ceremonies and festive occasions. Body paint was more than a way to beautify the body; the designs and colors signified a person's sex, age, social status, and wealth, among other things. Designs had religious, social, and diplomatic meanings. Special designs were worn for festivals honoring the dead, initiation ceremonies for young people to become full members of a group, and peace-making meetings with other groups after battles.

Colors held special meanings for each different culture. Red was the most important color. Many considered it to have magical powers. Some groups painted red ocher clay, from a type of iron ore, on the skin of a sick person, believing that it could help in healing. Men in Papua New Guinea still mark themselves with red coloring because they believe it will make them prosperous.

Charcoal made a black paint, which was often used on men's faces. Clay or chalk made white paint; white was often painted on boys during circumcision ceremonies. Certain clays were wrapped in leaves and burned to intensify their natural colors. To make body paint, ingredients were ground into a powder and mixed with water or tree oils. As the peoples of Oceania encountered more Europeans, they began to use imported synthetic, or man-made, paints instead of their traditional paints because they preferred the brighter colors of the imported paints. By the late nineteenth and twentieth centuries, Western-style clothing began to dominate fashion in Oceania and body painting traditions began to disappear, except for ceremonial uses.

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Scarification

Scarification was one of the many ways the people of Oceania adorned their bodies. Like tattooing, scarification permanently marked the body. Designs were cut into the skin and, when healed, the design remained as a deep or raised scar. To raise a scar, the skin at the bottom of the cut was scratched or irritated with charcoal or some other substance.

To the peoples of Oceania, scarification marked a person's ability to endure pain and symbolized their membership in society. Both men and women could be scarred. Scars given to girls at puberty, for example, signified their ability to bear the pain of childbirth. Because scarring was such a painful process, designs were made in small increments over many years, starting at puberty. Although Europeans regarded scarification as a sign of savagery, the peoples who practiced it considered it to be one of the ultimate symbols of civilization. In Oceania scars beautified a person.

The exact origins of scarification in Oceania have yet to be discovered. However, the practice has gradually declined as the peoples of Oceania have had more contact with Europeans, especially Christian missionaries who criticized and eventually forbade the practice, since the sixteenth century.

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Tattooing

The inhabitants of the Marquesas Islands appeared to be wearing lace outfits when Europeans first set eyes on them in 1595. On closer inspection, the lace outfits turned out to be tattoos. Practiced on both men and women, tattooing was especially significant to men. Tattooing was an important body decoration throughout Oceania, but especially in the eastern part of Polynesia and the Marquesas Islands. The Tahitian word *tatau,* meaning to inflict wounds, is the basis for the English word "tattoo."

Tattoos in Oceania, etched forever in the skin, signified a person's position in society, helped ward off evil spirits, and were a way to beautify and decorate the body.
Reproduced by permission of © Anders Ryman/CORBIS.

Tattoos are permanent colorings inserted into the skin. In most of Oceania tattoos were applied by pricking the skin with bone or metal combs with sharp, needle-like teeth that had been dipped in dye. The sharp needles of the comb inserted the dye under the skin and left permanent designs. In New Zealand the Maori made distinctive swirl designs by using sharp chisels to carve deep grooves into the skin. Applied by a skilled master in small sections at significant moments throughout the course of a person's life, it took many decades to cover a person's entire body. Tattoos indicated sex, age, wealth, and social status. They had religious significance among some groups, but in other groups tattoos were purely ornamental, though extremely important. In Samoa, for example, men would be severely criticized and have a hard time finding a wife without tattoos covering his lower body.

All the boys of a social group received their first tattoo at the same time the chief's son received his first tattoo, usually between the ages of twelve and eighteen. Girls were tattooed at puberty. Tattoos were applied on almost every available body part, including the tops of hands and even the tongue. In general, grown men were more heavily tattooed than women. Some men could be com-

pletely covered in decoration whereas women had smaller designs mainly on their faces and limbs. Considering red lips ugly, Maori women tattooed their lips a blue color. Because tattooing was very expensive, only the upper classes in a social group could receive tattoos. Slaves were forbidden from wearing tattoos.

No two people wore tattoos of the same design. Among the Maoris, facial tattoos, called ta moko, were a man's emblem of his identity. Copies of their facial tattoos were used as their signatures during early exchanges with Europeans. By the early twentieth century, after years of contact between Europeans and the peoples of Oceania, tattoo designs were no longer limited to traditional designs but incorporated European patterns as well. Some tattoos even mimicked European clothing designs.

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Footwear of Oceania

Descriptions from early explorers and early photographs show that most of the peoples of Oceania went barefoot. No information about the development of traditional footwear in Oceania is known. Although many people in the island countries now wear Western-style sandals and shoes, especially in the urban areas, those living in the most remote areas continue to go barefoot.

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Lal, Brij V., and Kate Fortune, eds. *The Pacific Islands: An Encyclopedia.* Honolulu, HI: University of Hawaii Press, 2000.

Native American Cultures

Native American tribes of the North American continent and the peoples of the Subarctic and Arctic have a long and rich history. Archaeologists, scientists who study past civilizations, believe that people have lived in North America from about 13,000 B.C.E. Our knowledge of Native American cultures begins with the first European contact in the tenth century C.E. between the Vikings and the Arctic Inuit, or Eskimo peoples, but becomes much more detailed in the early 1500s and 1600s when first the Spanish, then the French, the British, and the Dutch, began arriving on the shores of the continent. The Europeans set up trading centers from which our first documentation of Native American customs and costumes came. Traders would write about the native people they met and describe their clothing and lifestyles. More information came from missionaries who came to convert the natives to Christianity, and from white settlers who began establishing farms and towns across the continent.

The information gathered about Native Americans by Europeans is incomplete, however. Without a written language of their own, Native Americans offered oral histories of their peoples and practiced methods of producing garments, housing, weapons, and other necessities that had been passed on by their ancestors for hundreds, if not thousands, of years. These sources paint a picture

of Native American life that differs greatly from one region of the continent to the next. Yet strikingly similar among natives is the common belief that humans must try to live in balance with their natural world, an idea that was quite foreign to whites.

Grouping native peoples by region

More than three hundred different tribes lived across North America. Each tribe had distinct cultures, clothing styles, social organization, and language dialects. Because similarities did exist between tribes living in similar regions, anthropologists, those who study cultures, often group tribes into regional categories. The regions most concentrated on are: the Southeast, the Northeast, the Plains, the Southwest, the Great Basin, the Plateau, California, the Northwest, the Subarctic, and the Arctic. The tribes of the Southeast lived in the modern-day states of Florida, Georgia, Alabama, Louisiana, Mississippi, Virginia, North and South Carolina, and parts of Texas. These tribes included the Cherokee, Creek, Seminole, Potomac, and Powhatan, among many others. The tribes of the Northeast lived in parts of Ontario and Quebec in Canada and in the modern-day states of Maine, Vermont, New Hampshire, Michigan, Wisconsin, Illinois, Indiana, and Ohio, and included the Sauk, Fox, Shawnee, and the Potawatomi tribes, among others. The Plains tribes ranged over the Great Plains of North America, an area stretching from the Mississippi River in the east to the Rocky Mountains in the west and from Texas in the south into Canada in the north. Plains Indians included the Blackfoot, Crow, Dakota Sioux, Kiowa, Pawnee, and the Omaha, among others. The tribes of the Southwest lived in the deserts of modern-day Arizona, New Mexico, Utah, and Colorado. Peoples of the Southwest were the Apache, Hopi, Navajo, and Pueblo, among others. The Great Basin lay between the Rocky Mountains and the Sierra Nevada Mountains, in the present-day states of Colorado, Utah, and Nevada. Tribes of the Great Basin included the Shoshone, Northern and Southern Paiute, and Ute, among others. The Plateau runs from British Colombia, Canada, south to Washington and Oregon states between the Rocky Mountains and the Cascades. The Cayuse, Nez Perce, Palouse, and Yakima tribes lived on the Plateau. The tribes of California lived within the area now considered the state of California and included the Hupa, Pomo, Mojave, and Yuma tribes, among others. The tribes of the Northwest lived along the Pacific

Northwest coast from the present-day state of Oregon in the south to Alaska in the north. The Northwest tribes included the Chinook, Haida, and Quinault, among others. The Subarctic is a region that includes the interior of Canada and Alaska. The Beaver, Chipewyan, Kolchan, and Mississauga tribes, among others, lived in the Subarctic. The Arctic is the coldest region and includes the land from Aleutian Island to Greenland. Eskimos have lived for thousands of years in the Arctic. Unlike the Native Americans living further south, the Eskimos are one people, not a group of separate tribes. Eskimos are organized into many different social and political groups, but they speak the same language and share the same culture.

Native American diversity

All parts of Native American life were affected by the climate and geography in which the Native Americans lived. The weather, the fertility of the soil, access to water, and the height of mountains all contributed to how a particular Indian tribe organized its social and political systems. Each was unique. Tribes lived by farming, fishing, hunting, gathering, and later, trading, depending on their particular region and amount of contact with others. The Arapaho of the Plains, for example, were nomads and built no permanent settlements. However, other tribes joined together to form larger, stronger groups. The Iroquois confederacy of the Northeast united six tribes to protect each other from war and invasion. Tribes and confederacies developed systems of social status, or rank, and their clothing and adornment reflected these systems. Generally, the higher a person's status was within the tribe, the more ornate their costume.

Native American tribes and Arctic peoples developed rich cultures that respected the land around them. For thousands of years Native Americans prospered on the North American continent, but the arrival of white Europeans changed everything. The changes to Native American life were devastating. Huge numbers of natives died from diseases introduced by Europeans. Between 1769 and 1869 diseases introduced by European traders, missionaries, and settlers decreased the native population of California from three hundred thousand to twenty thousand. In addition, Europeans' outlook on life was fundamentally different from that of Native Americans.

Blackfeet Indians wearing custom Native American clothing, including garments with detailed embroidery. *Reproduced by permission of National Archives and Records Administration.*

Europeans did not consider the balance of the natural world as carefully as did Native Americans and often exploited and pillaged the land rather than nourishing or sustaining it. Europeans' desire for goods from the North American continent created a system of trade that soon changed Native American lives forever. European traders encouraged the near destruction of many animals for their hides, including the beaver and the buffalo, leaving natives without the animals they once depended on for survival. Moreover, Native Americans could not continue to live in the same places. White settlers began building farms, ranches, and towns on land used by Native Americans. Whites pushed Indians off their land until, in the mid-1800s, the U.S. government demanded that all Native Americans live on reservations, land designated for Indian use. Decades of struggle between Native Americans and whites ensued. The result was the near destruction of Native American life and culture by the early twentieth century.

Native Americans today live very differently from their ancestors, but many continue to appreciate the traditions of their diverse

ancestry. Although Native Americans no longer dress daily in the ways of their ancestors, they do continue to wear traditional clothing for ceremonial purposes.

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Clothing of Native American Cultures

The clothing of Native Americans was closely related to the environment in which they lived and their religious beliefs. Ranging from tropical and desert regions, to woodlands and mountains, to Arctic tundra, Native Americans developed diverse styles of clothing. In the warmest regions, little clothing was worn. Among the peoples of California, for example, men were normally naked, but women wore simple knee-length skirts. In the cooler regions, more clothing styles developed. Among the tribes of the Plains, breechclouts, or loincloths, leggings, tunic shirts for men, and skirts and dresses for women were created. But in the coldest areas of the Subarctic and Arctic, warm trousers, hooded anoraks, or jackets, and mittens protected people from freezing temperatures. Despite the vast differences in climate and clothing styles, Native Americans had in common the basic notion of living in harmony with nature. This idea influenced the materials and designs they used for clothing.

Animal skins

Before the European colonization of the Americas that began in the seventeenth century C.E., most Native American people lived close to nature, making their living from the resources that were plentiful in the world around them. They largely survived by fishing, hunting, and gathering edible plants, though some tribes, such as the Navajo in the southwestern United States and the Oneida of northern New York, tended flocks of sheep or grew crops to add to what they found in nature. Almost all of these tribes used the skins of the animals they hunted or raised. They developed methods of tanning the skins to make soft leather, and from this leather they made clothing and shoes. Leather clothing was soft and strong, and,

ADOPTION OF WESTERN DRESS

Prior to the first arrival of Europeans in North America in the sixteenth century, Native Americans had traded with neighboring tribes for centuries. Their cultures valued unusual items brought from afar. Often these items, such as coastal shells traded in the landlocked Northeast, were used in the prized garments of the wealthy. When Europeans arrived on the coasts of the continent, Native Americans began to adopt European items into their clothing styles. Some of the first European, or Western, items used by Native Americans were glass beads and stroud cloth, a cheap heavy wool fabric dyed blue, red, or green and made in Stroudwater, England. By the early 1800s calico and gingham cotton cloth was also popular among Native Americans. At first, Native Americans used Western items as raw material to craft clothing in their traditional styles. Later they would embellish Western styles with beaded decoration or silver ornaments, or use Western styles in their own ways, by cutting the seat out of trousers to make leggings or sewing buttons on a garment for decoration instead of as fasteners, for example. But as more white settlers encroached on their homelands and eventually forced tribes onto reservations (public land set aside for Native Americans to live), Native Americans slowly discontinued their traditional dress for ready-made Western style clothes.

The tribes of the Southeast were among the first to adopt Western clothing. Beginning in the sixteenth century, Spanish, French, and English explorers brought items for trade. By the early 1800s the tribes of the Southeast wore jackets, shirts, cravats, or ties, cotton cloth skirts, and shoes purchased in stores or at trading posts. By the mid-nineteenth century, the Huron of the Northeast, who had a long history of trading with whites, had discontinued wearing all of their traditional tribal dress. By the mid-nineteenth century most Native Americans in the regions of the present-day United States wore commercially produced Western style clothes, expect for a few ceremonial garments. However, many of the isolated peoples of the Subarctic and the Arctic continued wearing some of their traditional clothes. Although many adopted Western style trousers and jackets, some preferred the warmth of their traditional fur anoraks, or parkas.

if the animal's fur was left on the skin, it was also very warm. Some native people, like the Apaches of the western plains and the Algonquin of southern Canada, even used leather to make the walls of their dwelling places.

The religious beliefs of many Indian people included the idea that all of nature, including animals and plants, had spiritual power. Many also believed that by wearing parts of an animal a person could gain some of that animal's power and strength. In this way, the wearing of animal skins became more than just putting on a form of comfortable and durable clothing. It became a part of Native Americans' religious practice and a way to improve oneself by literally "putting on" some of the desirable qualities of the animals.

Plant fibers

Before the arrival of great numbers of Europeans in the seventeenth century, Native Americans also used the animals and plants they found around them to make food, shelter, and clothing. One of the most plentiful resources in many areas was the bark of trees, which was stripped, dried, and shredded to make fibers. These fibers were used to weave soft, comfortable clothing. Typical shredded bark

A young girl dressed in a cedar bark costume. Native Americans often used bark to weave skirts, aprons, capes, and hats. *Reproduced by permission of the Smithsonian Institution.*

clothing included skirts, aprons, shirts, belts, hats, capes, and even raincoats.

Many tribes made bark clothing, using the trees that grew close by. In the southeastern United States, the Cherokee used mulberry bark to make soft shirts. The Pomo living along the West Coast used shredded redwood bark to make wraparound skirts, while the Paiute and Washoe of the deserts further east shredded the plentiful bark of the sagebrush. Tribes of the rainy Northwest coast of North America, such as the Tlingit and the Suquamish, wove rainhats and raincoats from the bark of the cedar tree.

Most clothing was made by Indian women, who also prepared the fibers for weaving. Bark was stripped from small trees and then dried in the sun before being pounded into a flexible mass and shredded into thin, strong fibers. These fibers were woven into fabric and made into clothing that was both comfortable and protective. Native Americans loved to bring beauty into their lives by decorating even everyday items, so sometimes bark clothing was decorated with fringe, painted pictures, porcupine quills, or animal teeth and claws. Bark clothing was difficult to clean, but bark was an abundant resource, so most bark clothing was simply discarded when it became too dirty to wear.

Woven cloth

Although many tribes used handmade methods of weaving, natives of the American Southwest were the first group to develop a loom, or weaving device, for weaving cloth. In 1200 C.E., well before the arrival of the first Europeans, Indians in the Southwest grew cotton and wove it into cloth. They also wove yucca, wool, feathers, and even human hair into cloth. Their breechclouts, leggings, and skirts were often made of woven fibers.

As Native Americans had continued contact with Europeans and white settlers, their ability to continue making clothing according to their traditional ways was destroyed. Native Americans had eagerly incorporated new items, such as glass beads and silver ornaments, into their wardrobes when they first started trading with whites. But continued contact with whites made it impossible for Native Americans to maintain their traditional ways of clothing themselves. Pushed off their homelands and onto reservations, government land set aside for them to live, in the late 1800s, Native

Americans lost the ability to hunt for or gather the necessary materials for their clothes. Their new circumstances forced them to buy clothing from whites, which drastically changed the way Native Americans dressed.

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Blankets

For Native Americans, blankets have not only been garments worn for warmth, but also a source of artistic expression and a valuable trading commodity that provided economic self-sufficiency. Blankets were worn most commonly draped around the shoulders much like a cloak.

Blanket making has been found in virtually all native North American tribes. Even before cotton production was developed in the thirteenth century C.E., Native Americans in the Southwest made blankets from the feathers of domesticated turkeys. In ancient times mastery of blanket weaving was often transmitted from one neighboring tribe to another. In the 1500s the Navajo tribe of the Southwest learned blanket weaving from the Pueblos, who made blankets from the wool of Spanish sheep. Navajo blankets became known for their bright colors, geometric patterns, and depiction of animals. Made according to the custom of the Tlingit tribe of Alaska, a fringe blanket of cedar bark fiber and goat wool required six months to finish.

Native Americans used blankets for many purposes. Nez Perce mothers living in the Northwest, for example, carried their infants by slinging them over their shoulders in a blanket. Women in the

Pueblo tribe of the Southwest wore black blankets, or mantas, and left their left shoulders bare during rite of spring ceremonies. Pueblos also used embroidered blankets to display animals killed by hunters. Additionally, the Navajos of the Southwest weaved blankets for horses as well as riders with symbols meant to protect them on their journeys.

Indian blankets were precious trade commodities. A blanket with three beavers pictured on it, for example, meant the blanket was worth three beaver pelts. The Hudson's Bay Company, founded in Canada in the late 1600s, traded North American Indian blankets to Europeans. The establishment of frontier trading posts by white settlers in the 1800s allowed tribes to exchange their products to European Americans for other goods. Although a source of income for Native Americans, blankets retained a deeper meaning. For many tribes blankets were a symbol of wealth and status.

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Breechclout

A breechclout was a garment designed to cover the genitals. Although breechclouts were worn by some women in the Southeast and by young girls before puberty in many tribes, they were an important male garment that symbolized male sexuality and power in many tribes. Breechclouts were worn by men in every Native American tribe, with the exception of those living in climates warm enough to wear nothing at all. Breechclouts could be made out of bark fiber, grasses, feathers, tanned beaver, rabbit, raccoon, deer, buffalo, or other animal skin, or woven cloth. (When made of cloth, breechclouts are referred to as breechcloths.)

There were many different styles and sizes of breechclouts. The Kiowa Indians of the Plains wore breechclouts of tanned leather with flaps that hung to the knees in both the front and back. Sauk Indian men of the Northeast often wore only a painted red, snuggly-fitting breechclout, fastened with a belt. Both male and female Eskimos wore a fitted breechclout indoors; they looked much like modern-day underwear. The Pueblos of the Southwest wore beautifully embroidered breechclouts made of tanned leather or woven cotton.

A Native American man wearing several items of traditional Indian clothing, including a breechclout. *Reproduced by permission of © CORBIS.*

Breechclouts could be very simple unadorned strips of hide or elaborately decorated with paint, beads, fringe, or embroidery.

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Cloaks

A cloak, or outer draped garment that looks like a cape, was used by almost every Native American tribe since the beginning of their civilizations. Made of a square, circular, or rectangular piece of cloth, a cloak was most often pinned at the neck and draped over the shoulders and hung down the back to the ankles. Another style of cloak was made out of a piece of cloth with a hole cut in the center for the head and looked like a modern poncho. Cloaks could be made of antelope, buffalo, caribou, deer, rabbit, whale, or other animal skin, mulberry bark, or of woven buffalo or coyote hair. During the earliest years of civilization on the North American continent, inhabitants often wore no covering on their upper bodies except for cloaks on cold or rainy days. By the seventeenth century cloaks continued to be used as outer garments. However, cloaks were no longer the only covering for the upper body. Men wore tunics, or shirts, and women wore dresses to cover their upper bodies.

Cloaks could be simple outerwear for both women and men, but they could also

A man wearing a cloak made out of animal skin. Cloaks could be made of antelope, buffalo, deer, rabbit, or other animal skin. *Reproduced by permission of the National Archives and Records Administration.*

be prized status symbols for some. Buffalo cloaks, or robes, were worn by many tribes but were prized possessions of those in the Great Basin (a desert region in the western United States), and on the Plains and the Plateau. The Cheyenne of the Plains especially valued cloaks made of white buffalo. Sioux Indians of the Plains decorated their buffalo robes with painted symbols to indicate their age, sex, marital status, and tribal status, among other things. Sioux men trying to find a wife wore buffalo robes with horizontal strips that featured four medallions; they also painted red handprints on their cloaks if they had been wounded in battle or black handprints if they had killed an enemy. In California only very wealthy men wore cloaks made of feathers, and waterproof turkey feather cloaks were highly prized among the Delaware Indians of the Northeast.

As Native Americans began trading with Europeans, they slowly began adopting Western styles of dress. Cloaks were soon replaced with blankets and then sewn jackets.

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Leggings

In cool weather or rough terrain men and women of nearly every Native American tribe wore leggings to protect their legs. Leggings were snug or loose-fitting tubes of animal hide that covered each leg individually. Men's leggings covered the leg from waist or thigh to ankle. The top of the leggings was tied to a string, belt, or sash wrapped around the waist, and sometimes the leggings were gartered, or tied, at the knee. The leggings resembled crotchless pants and men wore them with breechclouts, or loincloths.

Women's leggings were similarly made of animal skin, but they only covered the leg from the knee to the ankle. Garters or ties at

the knee held women's leggings in place under their long skirts. In the winter the leggings of both men and women were often made with attached feet, or moccasins. Only the peoples of the Arctic did not wear some form of legging, instead wearing a full pair of trousers to protect against the cold.

The most common hide for making leggings was deer, although beaver, buffalo, skunk, and wolf were also used. Northwest tribes even used the skin of salmon. In hotter regions and in the summertime in the north, leggings were made of finely tanned hide. For winter, leggings were made of animal skins with the fur turned toward the leg. The bottoms and edges of leggings were sometimes fringed or decorated with ornaments, such as beadwork, painted designs, or ribbons. Leggings were often striped or designed to signify spirits or war victories. As contact with Europeans became more common in the seventeenth century, Native Americans began to make leggings out of purchased wool cloth. Soon full trousers replaced leggings.

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Skirt

While the most common garment for Native American men was a breechclout, or loincloth, for women it was the skirt. Although Native American women did throw a cloak around their shoulders for warmth, the skirt was often worn without any covering for the upper body. Skirts were commonly knee-length or longer. The simplest skirts were made of grasses tied to a waist string; these were worn mostly by Indian tribes along the coasts of North America. Other styles included a wraparound leather skirt, an apron tied at the back, two aprons tied to cover both the front and the back, and

woven and sewn patchwork skirts. Made of leather, grasses, feathers, bark, and later, woven cotton or other fabric, skirts were embellished with fringe, embroidery, beadwork, tassels, and other ornaments. As Native Americans had more contact with Europeans, their skirt styles changed to mimic the flowing European styles, and many women began wearing leather or cloth dresses that covered their breasts. Before long, purchased fabric skirts replaced handmade leather or woven skirts for many.

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Headwear of Native American Cultures

The hairstyles and headwear of the Native American tribes and the indigenous peoples of the Subarctic and Arctic are many and varied. Styles differed from tribe to tribe, and within tribes due to gender, age, and social status. There were several thousands of specific styles of hair or headwear but also some general trends that could be found throughout different tribes across the continent.

General hair care

Hairdressing was very important among most Native American tribes since the beginning of their civilization. Men and women washed their hair with plants such as soapwort or yucca. Hair was shined with animal grease, or fat, and was sometimes colored or decorated with colored clay. Brushes were carved out of wood or made of bundled grasses, stiff horsehair, or porcupine hair. Men often plucked their facial hair, although the men of the Aleuts in the Arctic and the tribes of the Northwest, as well as some others, did wear beards and mustaches to keep their faces warm.

Although many tribes favored long hair, hair was cut short in some tribes, especially when mourning the death of a loved one. The hair cut from one person was often woven to the hair of another, making their hair even longer. Buffalo and horsehair was also used to lengthen a person's hair. Long hair was worn loose or twisted and braided into many different styles.

In general, men had more elaborate hairstyles than women. Among the Plains Indians, for example, women wore their hair loose or in two long braids, but men had many more options, wearing their hair long, in braids, or shaving the sides to leave a ridge of hair in the middle to create a style called a Mohawk, or roach. Men of the Omaha tribe shaved their heads to create a va-

riety of different styles. Some of these styles included a single tuft of hair on the top of the head, several tufts of hair in spots on the top, sides, and back of the head, and long hair on one side of the head but shaved bald on the other. To create specific styles, such as the uplifted pompadour style worn by the Crow men of the Plains, Native Americans stiffened their hair with a variety of plant extracts, animal grease, or mud. For the pompadour style Crow men slicked sticky plant extracts on the front portion of their hair and combed it into a tall arch on top of their head. In the Southwest men often cut their hair to shoulder length, but both men and women twisted their hair into a bun at the back of their head called a chongo. This bun was shaped like a figure eight and held in place by string tied around the center of the eight. Young women of the Hopi tribe in the Southwest twisted their hair around circular bands to create a style that resembled butterfly wings on the side of their heads.

A variety of hair ornaments were added to styled hair. The Plains Indians attached beaded bands, bull's tails, feathers, and

rawhide strips wrapped with brass wire and decorated with dentalium shells, or long tubular shaped white shells, and beads. Sometimes otter, mink, beaver, or buffalo fur was wrapped around long braids.

Covering the head

For the most part, Native Americans went bareheaded. Most often their elaborate hairstyles were decorated with simple headbands or ornaments. However, headgear was important for ceremonies and cold or rainy weather. Both men and women in the Northwest wore large woven hats to protect them from the rain. These hats were often painted with designs or woven in shapes to identify the social status of the wearer. Men of the Haida tribe, for example, would wear tall, wide-brimmed hats woven of spruce tree roots with rings added to the top for gifts given at ceremonial feasts called potlatches. In the winter many Native American tribes, and especially those living in the Subarctic and Arctic, wore fur caps.

The most recognized headgear of Native Americans was the feathered headdress. Originally worn by warriors of the Plains tribes, the headdress became popular among other tribes as well.

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Bear Grease

Indians across North America smeared bear grease, or bear fat, and other oils on their hair to make it shine. Similar substances for smoothing and shining the hair were raccoon fat and deer marrow, a material found inside bones. Both men and women of the

Delaware, Huron, and Sauk tribes of the Northeast smoothed bear grease onto their hair daily. The Plains Indians also shined their hair with bear grease and used other oils soaked with herbs to perfume the hair. The Crow Indians of the Plains took special pride in their long hair. They used bear grease or buffalo dung to stiffen curls they made with a heated stick, and they also applied cactus pulp to make their hair shine. Men of the Dakota Sioux shaved their heads bald with the exception of a tuft left on top of their head, which they coated with a mixture of red ocher (a type of reddish clay) dye and bear grease to stand the hair on end. The Pawnee stiffened their roach, or Mohawk (a ridge of hair sticking straight up, running down the center of the head from the forehead to the nape of the neck), with grease and red paint. Of all the Plateau Indians, only the Kutenai men stiffened their hair to stand on end with bear grease or buffalo dung. The tribes of the Northwest, including the Bella Coola, Kwakiutl, and Nootka tribes, used so much bear grease and red ocher on their hair that it was hard to see the hair's original black color. In the Southeast as well as in the Subarctic and Arctic, many peoples, including the Pacific Eskimo, slathered their hair with grease and oil and painted it red for special occasions.

Bear grease was not used among tribes in the Southwest or California, but these Indians did other things to beautify their hair. Some blackened their hair with various recipes, painted their hair with red paint at the part or the ends, painted white horizontal stripes on their hair, or wrapped their locks into elaborate styles with ties, including the figure-eight shaped bun called the chongo, which was a popular style among the Indians of the Southwest.

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[*See also* **Volume 2, Native American Cultures: Mohawk**]

Braids

Next to long, flowing hair, braids are perhaps the most common hairstyle of Native Americans throughout history. Braiding, also known as plaiting, is a hair weaving technique that involves crossing three or more bunches of hair over each other. Both men and women of every North American tribe wore braids, with the exception of some in the tribes of the American Southeast, California, and the peoples of the Subarctic and Arctic Regions. There were many styles of braiding, but two long braids hanging on either side of the head was the most popular with both men and women. Braided hair was sometimes ornamented with beads, feathers, or wrapped with animal skins or fur for extra decoration. Sometimes braids were worn in a specific way to indicate social status. Among the Plains Indians, for example, married women wore their two braids hanging against their chests, while unmarried women tossed their braids over their shoulders. In many tribes men wore a special braid called a scalplock that hung from the crown of their head; warriors tried to cut off each other's scalplocks with the attached skin in battle in an act called scalping.

A Native American woman with traditional braids. There were many styles of braiding, but two long braids hanging on either side of the head was the most popular with both men and women. *Courtesy of the Library of Congress.*

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Headdresses

The tall, feathered headdress has come to be one of the most recognizable symbols of the Native American people of the eighteenth and nineteenth centuries. Books and movies about Indians often picture them wearing the large feathered headdresses that white people called "war bonnets," and many children around the world have toy versions of the feathered headdress that they use to "play Indian." In reality there were hundreds of Indian nations throughout the Americas and only a few tribes who lived in the western plains of the United States wore that type of elaborate headdress. The feathered headdress, once a badge of honor and power, has become a stereotype of all Indians.

A Chippewa headdress. Headdresses were usually made from the fur and feathers of sacred animals and were thought to give the power of the animals to the person wearing the headdress. *Reproduced by permission of © Bowers Museum of Cultural Art/CORBIS.*

Many Native American people wore some kind of decorative headdress. These headdresses were usually only worn for special ceremonies. The right to wear a headdress had to be earned, and the type of headdress showed the rank of the wearer. Chiefs and high-ranking warriors might wear a special headdress, as might the medicine healer of the tribe. Though most headdresses were worn by men, some women wore them as well. Headdresses were usually made from the fur and feathers of especially sacred animals and were thought to give the power of the animals to the person wearing the headdress. The Iroquois who lived around northern New York wore a kind of flat hat that was covered with feathers, while their neighbors the Algonquin wore only one feather, which either stood up or hung down from the top of the head. The Mohegada of New England wore two feathers in their headdress, and the Nootka and Haida people of the Pacific Northwest wore carved wooden headdresses or hats woven out of grasses, spruce tree roots, and cedar bark.

The widely recognized headdress of the Plains Indians was usually made of eagle feathers, sometimes with the fur and horns of the buffalo, which were so important to the survival of the tribe. Feathers and fur were attached to a leather band that was decorated with beads in sacred shapes and designs. Even among the Indians of the plains, styles of headdress varied from tribe to tribe. The eagle feathers stood straight up on the headdresses worn by the Blackfoot tribe, while the Crow headdresses lay flatter along the top of the head. The Sioux wore the biggest and most colorful headdresses with geometric designs beaded into the headband.

The tall headdresses may have become so strongly identified with all Indian people because of "Wild West" shows, such as the one produced by the famous Buffalo Bill Cody (1846–1917). These shows, which were popular in the United States and Europe during the late 1800s and early 1900s, featured real Indians who were dressed in elaborate colorful costumes and performed ceremonial dances and feats of marksmanship and horsemanship. To many people, these theatrical Indians became the symbol of the "real" Indian, even though they only represented a small part of the Native American population and way of life.

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Mohawk

The Mohawk hairstyle is distinguished by a ridge of hair sticking straight up, running down the center of the head from the forehead to the nape of the neck, with the rest of the head shaved. It originated among Native American tribes in North America and Canada and was often not made of human hair but rather of a "deer roach," a piece of deer tail with skin and fur attached and worn atop the head.

French explorer Samuel de Champlain (c. 1567–1635) first noted the hairstyle among the Hurons of southwestern Ontario in the early 1600s. The name Huron, in fact, comes from the old French word *hure,* meaning "boar's head," after the stiff ridge of hair bristles along the head of a boar. Other Native American tribes wore their hair in this fashion as well. There is even a tribe called the Mohawk tribe, though there is no evidence to suggest that the Mohawk tribe originated the style. The first time the Mohawk hairstyle was identified with the Mohawk tribe was in a book written in 1656 by a Dutch Reform minister named Johannes Megatolensis. The illustration of a Mohawk hairstyle included in his book was of a Long Island Algonquin, not a Mohawk.

In the 1970s the Mohawk became a popular hairstyle among punk rockers, fans of punk rock music, who liked its menacing look. The actor Mr. T sported a variation of the Mohawk on his 1980s action TV series *The A-Team.*

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Body Decorations of Native American Cultures

Native Americans across the North American continent adorned their bodies in a variety of different ways. From designs applied directly to the skin to elaborate ornaments crafted of symbolic materials, Native American body decoration was very important to the religious and social life of tribal members.

In many tribes the skin was considered a canvas on which to paint or tattoo designs. Although warriors used paint to prepare for battle, body painting was not only used for war paint. Painted de-

Representatives of several North American tribes, many wearing bear claw necklaces. Native Americans wore jewelry and other body decorations to honor spirits, to gain strength, or to indicate social status.

signs on the body, or the permanent markings of tattoos, signified a person's age, social or marital status, or, for men, their level of skill as a warrior.

Native American jewelry had social and religious significance, as well as decorative qualities. Jewelry was worn to honor spirits, to gain strength, to indicate social status, or to add beauty.

Although Native American body decoration practices and jewelry designs were practiced for many hundreds and even thousands of years, these traditional ways of adorning the body changed as Native Americans had more contact with European traders and white settlers. Modern-day Native American jewelry, for example, reflects the influence of this contact. Silver jewelry, for example, has become identified with southwestern tribes, such as the Navajo. However, the Navajo did not use silver until around 1870. The increase of silver jewelry among the Navajo at that time reflects the adaptation of these peoples to life as herders and silversmiths on the then newly established reservations, or land granted to Native Americans by the U.S. government. Silver Navajo jewelry continues to be a popular item among tourists in the Southwest and a symbol of wealth among the Navajo.

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Jewelry

Documentation of Native American ornament dates back several thousands of years. Although styles and designs for jewelry differed among different peoples, all Native Americans held in common the belief that ornament had spiritual meaning. Native American jewelry reflects the religious and social customs of each unique group. Traditional styles of tribal jewelry were considered a type of medicine, or contact with helpful spirits. Styles common to

many tribes include necklaces, armlets, earrings, nose rings, and other ornamentation.

Spiritual decoration

When making jewelry, Native Americans selected materials for their spiritual or magical qualities. Animal claws, crystals, shells, sticks, cornhusks, beads made of grass seed, dried rose hips, silverberries from silverberry shrubs, and later metal and glass beads, among other things, were used to create necklaces, bracelets, armlets, and earrings, as well as many other unique adornments worn by both men and women. Hunters of northeastern and other tribes would adorn themselves with animal parts, wearing antlers, hooves, fur, and bones to gain strength and protection from the animal's spirit. Among the Plains Indians, for example, a necklace made of grizzly bear claws was worn by a man to honor his killing of the great bear. Bear claw necklaces, sometimes strung alternately with human finger bones, were also prized among the tribes of the Great Basin, a desert region in the western United States that comprises parts of Colorado, Utah, and Nevada.

While the materials were selected carefully, the design or type of the jewelry also had special significance. Along the coast of the modern state of Alaska, Eskimo men wore labrets, or pierced ornaments, at the corners of their mouths that looked like small walrus tusks to signify the importance of the animal to their survival. Pierced ears among the tribes of the Great Basin were believed to enable people to live long lives and allow them to enter the spirit world after death. Nose ornaments of bone or metal were similarly important for men in the Southeast. Arapaho warriors created necklaces for themselves patterned after dreams or visions they had had. The Iroquois nation of the Northeast placed great importance on wampum, a belt beaded with purple and white shells in designs of particular meaning. The designs on wampum recorded important events, and the length and width of the belt indicated the importance of the event. Wampum was used as money for trading, as treaties to solve disputes between tribes, and as a courting item between young women and eligible men. Among the tribes of the Southwest, including the Navajo and Pueblo Indians, turquoise, a blue and green mineral, has had special meaning since as early as 300 C.E. Native Americans of the Southwest adorned themselves with turquoise earrings, necklaces, and other jewelry. The mineral

was also central to religious ceremonies, especially Navajo prayers for rain.

A symbol of wealth

Although most jewelry had spiritual meaning, some indicated social status or was worn simply for decoration. For example, pearls could only be worn by the children of noblemen in the Natchez

A Navajo woman displays her turquoise jewelry. Native Americans of the Southwest adorned themselves with turquoise earrings, necklaces, and other jewelry. *Reproduced by permission of © Nevada Wier/CORBIS.*

tribe of the Southeast. While women of the Iroquois nation typically wore many beaded necklaces, for ceremonies they showed off their collections, wearing as much as ten pounds of beaded jewelry at once. Men of the Plateau region wore multiple strands of shell and glass bead loop necklaces with chokers made of dentalium, long thin white tubular shells from the Pacific coast. After 1850 some Plains Indians began to wear breastplates, once worn as armor, simply for decoration. Breastplates, or chest coverings made of horizontally strung long shells called hair pipes, became so popular that people from other tribes began to wear them as well, and European Americans on the East Coast began to manufacture glass and metal beads to make decorative breastplates. Trade with Europeans and white settlers, as well as the changes to Native American culture due to the movement of white settlers into their homelands, introduced new materials, designs, and uses for jewelry among various tribes.

The living members of many tribes throughout the modern-day North American continent continue these jewelry traditions. For some, such as the Navajo of the Southwest, the sale of their jewelry provides a significant amount of their income.

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Tattooing

Tattooing was practiced among members of Native American tribes for thousands of years. Native Americans tattooed themselves by cutting their skin with sharp objects and rubbing dye into the cuts. Cactus needles, fish bones, pine needles, bird bones, sharp stones, or other sharp objects pricked the skin and pigments such as charcoal, cedar-leaf ashes, or other materials were used to make red, blue, or green tattoos on the skin. People, especially men, would often tattoo themselves, though some, such as children, would be tattooed by someone else.

The Aleut people of the Arctic used soot to tattoo lines on their face and hands. Tattooing was common among Eskimo men and women, who marked their faces with short thick lines. Eskimo children were also tattooed. Boys were tattooed on their wrists after their first kill, and girls were tattooed after their first menstruation. Among the tribes of California and the Pacific Northwest, women tattooed their chins with at least three lines but sometimes included other lines at the corners of their mouth or on their nose, which served as a type of spiritual protection for them. The men of some tribes, such as the Seminole of the Southeast, covered their bodies in tattoos. Seminole boys received their first tattoo when they were given their first name and earned more tattoos as they learned the art of war. By the time a Seminole man reached old age, he could be covered from head to toe with tattoos. Members of tribes throughout the Great Basin (a desert region in the western United States that comprises parts of many western states), Northeast, Plains, Plateau, Southeast, and Southwest also tattooed themselves with a variety of designs all over their bodies. Even though the practice was widespread, tattooing faded from practice in the early nineteenth century.

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War Paint

Native American tribes have used body paint from their first appearance in North America in about 10,000 B.C.E., both to psychologically prepare for war as well as for visual purposes.

Two major ingredients in body paint were charcoal and ocher, a reddish clay. Other natural ingredients, including bird excrement, plant leaves, and fruits, were mixed with animal fat and hot water

Illustration of an Ojibwa war dance performed by Ojibwa Native Americans wearing war paint. Indians used war paint to rally themselves for battle and frighten enemies. *Reproduced by permission of © Hulton-Deutsch Collection/CORBIS.*

to make paint. Tree branches and animal bones were used as paintbrushes. Indians painted in various shapes, often stripes, circles, triangles, and dots.

Given the high availability of red ochre throughout North America, red became the most used body paint color for indigenous tribes. The Beothuks of what is now Canada, for example, painted their entire bodies red to protect themselves from insects. Some theorize that this appearance is what led to the general derogatory term "redskin" for Native Americans. Other colors were also used and when Europeans and Americans opened trading posts in the nineteenth century, they introduced more colors for paints.

Colors had specific connotations for Indians. Historian Karl Gröning observed in *Body Decoration: A World Survey of Body Art* that "The combination of colour and motif was very important to the individual, who saw it as his 'medicine', his personal tutelary spirit." In the Blackfoot tribe of the Plains, for example, warriors who had performed heroically had their faces painted black.

Similarly, the Teton Sioux of the Plains used black paint for victory and white for mourning.

Indians used war paint to rally themselves for battle and frighten enemies, in the way sports teams wear the same uniforms. The Catawbas of the Southeast painted one eye in a white circle and another eye in a black circle. Louis Capron observed in the *National Geographic Magazine* article "Florida's 'Wild' Indians, the Seminole" that for the Seminoles, red paint "signifies blood," green paint near the eyes helps a person "see better at night," and yellow paint is "the color of death" and "means a man has lived his life and will fight to the finish."

Generally, tribal elders wore different paints than their inferiors. Members of the Assiniboine tribe in what is now the state of Montana painted their faces red and black, but the chief painted his face yellow. Different tribes had different gender rules about painting themselves; while the Seminole tribe in Florida forbade women from face paint, the neighboring Timucuans allowed both men and women to use body paint.

Body paint in all its variations was one of the most recognized elements of Indian life for Europeans and Americans of the 1700s and 1800s. The nineteenth-century Leatherstocking novels about life in the wilderness by James Fenimore Cooper (1789–1851) popularized the phrase "war paint." In Henry Wadsworth Longfellow's (1807–1882) 1855 epic poem "The Song of Hiawatha," the Great Spirit Gitche Menito commands Indian warriors to "Bathe now in the stream before you / Wash the war-paint from your faces." And George Catlin (1796-1872), the first American portrait painter to document the American West, detailed the face painting of forty-eight tribes in some five hundred portraits.

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Footwear of Native American Cultures

The North American continent has been occupied since 10,000 B.C.E. and active civilizations have been recorded across the continent as far back as 3,000 B.C.E. The continent's wide variety of climates required the people living in different regions to wear different footwear. For the most part, the inhabitants of the southern regions and the temperate regions of the north preferred to go barefoot, even in the snow. Footwear was used, however, especially for traveling. Crude sandals made from yucca plants or grasses were made by Native Americans living in California and the Southwest. The Iroquois of the Northeast made light shoes out of cornhusks to wear in the summertime.

More durable shoes also came to be used throughout the continent. Called moccasins, these shoes were fashioned out of soft tanned leather. Tribes of different regions designed different styles of moccasin and often decorated them with elaborate designs. The moccasin is the footwear style most associated with Native Americans.

In addition to moccasins and sandals, Native Americans in some regions designed snowshoes to be worn with or without moccasins to make winter hunting easier. The northernmost peoples living in the Subarctic and Arctic, including the Eskimos, created the warmest type of footwear, a tall moccasin boot, which came to be called a mukluk.

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Moccasins

While many Native Americans went barefoot, even in the snow, most tribes developed a favorite style of shoe called a moccasin. Made out of tanned animal skins, or sometimes plant fiber, moccasins protected men, women, and children's feet from rough terrain. Many were plain leather, but others were elaborately decorated with fringe, beadwork, or painted designs. Each tribe created its own distinctive moccasin style, ranging in height from ankle to knee. A sampling of moccasin styles from several tribes gives an idea of the range of moccasins used by Native Americans.

The Northern Paiute of the Great Basin (a desert region in the western United States that comprises parts of many western states) fashioned "hock" moccasins out of buffalo legs. Removing the skin of the animal's hock, or lower leg joint, as an intact tube, the Northern Paiute would stitch one end closed, slip their foot in,

Micmac beaded moccasins. Made out of animal skins, or sometimes plant fiber, moccasins protected men, women, and children's feet from rough terrain. *Reproduced by permission of © Christie's Images/CORBIS.*

and tie leather thongs, or straps, around their ankle to hold the moccasin on their foot. The Nez Perce Indians of the Plateau made soft leather moccasins by wrapping a piece of leather around their foot and sewing a seam up the top. The Nez Perce beautified their moccasins with intricate beadwork and porcupine quillwork, a process of applying designs to garments by dipping porcupine quills in dye. The Mojave wrapped fibers from the mescal cactus with strings to make moccasins for traveling. Wealthy Tsimshian of the Northwest wore seal or bear skin moccasins, but the less fortunate wrapped their feet in cedar bark. The natives of the Southeast wore "swamp" moccasins to protect their feet from the soggy swamplands throughout Florida and the surrounding areas. Swamp moccasins were made out of a single piece of animal skin that wrapped under the foot and up to cover the ankle. Crude stitching at the front of the shoe and at the heel formed a boot shape.

The Navajo of the Southwest made moccasins with rawhide soles stitched to red stained leather uppers that reached the top of the ankle. Navajo moccasins were often fastened with two or three silver buttons. In the coldest regions of the Subarctic and the Arctic, moccasins evolved into calf-high mukluks, or boots, made of moose skin soles with caribou skin uppers trimmed with beaver fur. As American settlers continued to encroach upon their lives, Native Americans eventually abandoned their everyday moccasins for shoes purchased from whites, although moccasins continue to be worn for ceremonies. In the modern world, moccasins similar to those developed by Native Americans remain a popular form of footwear for informal and indoor use for people throughout the world.

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Mayans, Aztecs, and Incas

Several cultures flourished in Central and South America from about 300 C.E. in the modern-day nations of Mexico, Belize, Guatemala, Honduras, El Salvador, Nicaragua, and Costa Rica. Of the many early civilizations first living in this area, the Mayans, Aztecs, and Incas are the best known and offer a broad understanding of early life in these areas.

The Mayans

The Yucatán Peninsula in Mexico and Belize in Central America were home to the ancient Mayan civilization, which originated in about 2600 B.C.E., rose to prominence in about 300 C.E., and collapsed around 900 C.E. Although often studied as an empire, the Mayan civilization was not a unified society but rather a group of twenty culturally similar, independent states. Mayans created a highly developed culture with systems of writing, calendars, mathematics, astronomy, art, architecture, and religious, political, and military order. Mayans constructed beautiful stone cities and religious temples without the use of metal tools or the wheel, since these tools had not yet been discovered by their culture. Much about Mayan culture is lost forever. The tropical climate of Mexico did not preserve the tree bark books buried with priests, and the Spanish conquerors and missionaries of the 1500s burned or destroyed the

remnants of Mayan culture that they found. Nevertheless, archaeologists, people who study the physical remains of past cultures, continue to reveal new aspects of this ancient civilization through present-day excavations or scientific digs.

The Aztecs

The Aztec empire reigned in present-day central Mexico for nearly one century until 1519 when disease and brutality brought by Spanish conqueror Hernán Cortés (1485–1547) destroyed it. Originating from a small group of poverty-stricken wanderers, the Aztec empire developed into one of the largest empires in the Americas. At its height the Aztec empire consisted of a ruling class of Aztecs with nearly fifteen million subjects of different cultures living in five hundred different cities and towns. The Aztecs followed a demanding religion that required human sacrifices, wrote poetry, engineered huge stone temples, devised two calendars—one for the days of the year and another for religious events—and de-

An aerial view of Machu Pichu, an Incan city built in the Andes Mountains in Peru. Incas developed trade, built roads, and created stone architecture. *Reproduced by permission of Mr. John Barth.*

veloped a system of strict laws that covered all aspects of life, including what clothes a person could wear. The Aztec culture was swiftly overcome in the 1500s when the Spanish conquerors, with thousands of Mexican allies who wished to destroy the Aztecs, began battles that, along with the spread of smallpox, an often fatal highly infectious viral disease, would ruin the Aztec empire by 1521.

The Incas

The Inca empire spanned a large portion of South America by the late 1400s C.E. Although many different cultures prospered in the South American Andes Mountains before 3000 B.C.E., the Incas developed their distinctive culture beginning in 1200 C.E. and by 1471 became the largest empire in South America, reigning over a region that stretched from modern-day Ecuador to Chile. Incas built roads, developed trade, created stone architecture, made beautifully worked gold art and jewelry, became skillful potters, and wove lovely fabrics. Much like the Aztecs, the Incas suffered from the attacks of Spanish conquerors and the spread of smallpox. In 1532 Spaniard Francisco Pizarro (c. 1475–1541) conquered the Incas and the territory soon became a colony of Spain. The last Inca emperor remained in power until 1572, when Spaniards killed him.

While the Mayans, Aztecs, and Incas each had distinct clothing traditions and costumes, many similarities exist. In the broadest terms these cultures wore the same types of clothing styles. But the different ways they decorated their skin, adorned their hair, and patterned their fabric, among other daily habits, made them quite distinct.

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Clothing of Mayans, Aztecs, and Incas

Though the Mayans, Aztecs, and Incas were separated in time and in geography, their clothing closely resembled each other. In general, children were naked, and men wore loincloths, adding tunics, or shirts, and cloaks in colder weather. The dress of women was more variable. Mayan women wore skirts with or without a scarf tied to cover their breasts, and Aztec and Inca women wore dresses made from a wrapped piece of fabric, or ankle-length tunic dresses. None of the clothing was cut to fit the body. Any holes needed for the head were left during the weaving process, and cloth was ready to wear straight off the loom, a weaving device.

The fabric used for clothing held great importance among the Mayans, Aztecs, and Incas. In each culture the type of cloth and the decoration applied to garments signaled the wearer's status in society. The Aztecs passed a law that forbade poor people from wearing cotton, and among the Incas only the wealthy could wear a specially woven cloth called cumbi, a fine, soft cloth often made of baby alpaca wool that was valued as highly as gold. Similarly, the clothes of the poorest members of society were quite plain. Poor men, for example, would wear simple loincloths and cloaks woven from plant fiber with little or no added decoration, while wealthy men dressed in brightly colored and intricately patterned clothes embellished with embroidery, feathers, or golden or shell beads.

Among the Inca, woven fabric was as precious as gold was to the Spaniards who invaded in the 1500s. Their tradition of fabric making involved all but the wealthiest members of society. Cotton was grown by farmers, and wool was gathered from tended herds of alpacas and llamas. Women of the poorer classes wove the cloth needed to dress their family, but some men and religious women became weavers for the noble classes. These professional weavers created an intricate cloth called cumbi cloth, which was tightly woven

A Mayan Indian woman weaving on a loom. Mayan, Aztec, and Incan clothing were often ready to wear straight off the loom.
Reproduced by permission of © Jack Fields/CORBIS.

with geometric designs of many colors. Cumbi cloth was used as a tax payment to the emperor and for ceremonial clothing. It was so important that it was worn by the emperor himself and his family.

The infiltration of foreigners into the cultures of the Mayans, Incas, and Aztecs eventually altered the traditional clothing styles of these three cultures. The Mayan culture began to collapse, for reasons yet to be discovered, starting in 900 C.E. when another native group called the Toltecs came to power. Mayan clothing history has been pieced together from oral histories and archaeological excavations, or scientific digs to uncover past cultures. The Aztecs, who rose to power in about 1200 C.E. in the Valley of Mexico, which surrounds modern-day Mexico City, abruptly changed their culture in 1521 when Spaniards began to force Aztecs to adopt a Spanish way of life. For the Inca in South America, the Spanish also introduced great change, conquering the Inca empire in the 1530s and finally overrunning it in 1572 by killing the last Inca emperor.

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Cloaks

Cloaks are among the most common garment in human clothing history; cultures across time and the globe have used cloaks to keep warm. Blanket-like cloaks were worn by both men and women of the Mayan, Aztec, and Inca empires. Each empire used a different name for their cloaks, and often cloaks worn by men had different names than those worn by women.

Mayan men wore cloaks called pati, which were cloths tied around the shoulders. The pati of poor Mayans were plain cotton cloaks, but the highest-ranking Mayan men draped elegant pati of jaguar skin or feathers from a quetzal (a bird with brilliant blue-green feathers that reach three feet in length) around their shoulders. The cloaks of Aztecs, for which no specific name is known, were designed differently for people of different rank as well. The poorest people wore cloaks woven from the fiber of maguey, a spiny-leaved plant. Their cloaks reached no further than their knees. The wealthiest people wore extravagantly decorated cotton cloaks that swept the ground. Cloaks were such a symbol of wealth among the Aztecs that people sometimes wore more than one cloak at a time if they could afford it. However, each year Aztec emperors did grant poor people gifts of cloaks that had been given to the emperors from conquered peoples.

Inca men called their cloaks yacolla. Worn while dancing or working, yacolla were tied over the left shoulder to secure them if needed. Inca women fastened their cloaks, called lliclla, with pins in front of their chests. The poorest Incas wore simple cloaks, but the wealthiest wore cloaks made of specially woven fabric called cumbi cloth, which had designs indicating a person's rank woven into the fabric.

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[*See also* **Volume 1, Ancient Greece: Chlaina and Diplax; Volume 1, Ancient Rome: Casula; Volume 2, Europe in the Middle Ages: Mantle; Volume 2, Native American Cultures: Cloaks**]

Loincloths

Aztec emissaries delivering offerings to Spanish conquistador Hernán Cortés. The Aztecs are wearing traditional Indian cloaks and loincloths. *Reproduced by permission of © Bettmann/ CORBIS.*

Men in the Mayan, Aztec, and Inca empires all wore loincloths, the most basic form of male clothing in many ancient cultures. Loincloths were made out of strips of fabric wound around the waist and between the legs, leaving flaps hanging in the front and back. The climate of Central and South America was so warm that sometimes a loincloth was the only garment men would wear.

The loincloths worn in each empire ranged from simple and plain to beautifully decorated garments. Mayans called the loincloth an ex and made it out of an eight- to ten-foot length of cotton cloth. The poorest Mayan men would wear a plain ex, but wealthier men would wear an ex made from patterned cloth and adorned with embroidery, feathers, or fringe. Aztec men wore loincloths, for which no specific name is known, starting at age four. Aztec society enforced strict laws about which men could wear certain types of

loincloths. Those wearing the wrong type of loincloth would be severely punished. Men of wealth and power could wear cotton, but poorer men were forced to wear loincloths made of maguey fiber, a fleshy-leaved plant fiber. From age fourteen or fifteen Inca men wore a loincloth called a guara, which was made out of a long cloth about four inches wide. The highest ranking men could wear guara with special designs woven into the fabric.

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Tunic

Tunics were sometimes worn by the men of Mayan, Aztec, and Inca cultures. Made of a woven rectangle of cotton, wool, or plant fiber fabric with a hole in the center for the head, tunics resembled loose, sleeveless pullover shirts that hung from the shoulders to within a few inches above or below the knee. Tunics were either left open at the sides or sewn leaving holes near the top fold for the arms to slip through. Tunics could hang freely or be wrapped at the waist with a sash. Most often worn by men with loincloths, longer, ankle-length versions of the tunic were also worn by some Inca women. Like loincloths and cloaks, a tunic signaled a person's social status by the quality of its fabric and richness of its decoration.

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Headwear of Mayans, Aztecs, and Incas

Early Central and South Americans cared for their hair by washing, combing, and styling it. Atop their carefully styled hair, Mayan, Aztec, and Inca men and women wore hats and headdresses of many different styles.

Elite Mayan men and women styled their hair to show off their pointed heads, crafted through the careful head flattening they experienced as children. Women gathered their long hair on top of their heads in flowing ponytails. For special occasions they braided their ponytails and decorated them with ornaments and ribbons. Mayan men grew their hair long but burnt the hair off their foreheads to accentuate their elongated profiles. They would bind their hair into one or many ponytails or tie it in a bundle on top of their head. Mayan slaves had their hair cut short as one visible mark of their inferior status. In addition to their carefully styled hair, wealthy Mayan men added elaborate feathered headdresses. Some of these headdresses were crafted to look like the head of a jaguar, snake, or bird and were covered with animal skin, teeth, and carved jade.

Montezuma II, Emperor of Mexico, wearing an elaborate feathered headdress. Some of these headdresses were crafted to look like the head of a jaguar, snake, or bird. *Courtesy of the Library of Congress.*

Aztecs cut their hair in different styles according to their rank in society. Most Aztec men wore their hair with bangs over their forehead and cut at shoulder length in the back. They plucked their sparse facial hair. Most Aztec women wore their hair long and loose, but did braid it with ribbons for special occasions. However, war-

riors wore their hair in ponytails and often grew scalplocks, long locks of hair that were singled out in a decorated braid or ponytail. Courtesans, or women who were companions to warriors, wore their hair cut short at the nose level, dyed with black mud, and shined with an indigo dye.

Both Inca men and women valued long hair. Long hair was so important in Inca society that cutting the hair was considered a punishment for some crimes. Inca women rarely cut their hair and wore it neatly combed, parted it in the middle, and sometimes twisted it into two long braids secured with brightly colored woolen bands. Some women tied colorful bands around their foreheads. Wealthy Inca women covered their heads with cumbi cloth, a richly woven fabric, folded in a specific way to sit on top of the head. Inca men wore their dark hair long in the back with a fringe of bangs across their foreheads.

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Body Decorations of Mayans, Aztecs, and Incas

The early civilizations of Central and South America paid careful attention to their personal cleanliness and created many different ornaments to beautify the body. Decoration among all Central and South American groups indicated social rank. The Aztecs took this idea very seriously and punished anyone wearing an article of clothing or decoration above his birthright or honorary right with death.

Before adorning themselves, the Mayans, Aztecs, and Incas all cleaned themselves thoroughly. Evidence suggests that Mayans used a steam bath to cleanse themselves. Aztecs washed themselves daily, and some bathed twice each day in cold rivers and streams. Aztecs also enjoyed a steam bath in a bathhouse, a domed building heated with a fireplace. The Incas also bathed frequently, and the wealthiest soaked in steaming mineral water piped into their own private bathhouses from hot springs. Once clean, these early Americans adorned themselves in a variety of different ways.

Permanent decorations

Some body decorations were permanent. The Mayans squeezed the skulls of the most privileged infants between two boards to elongate and flatten their heads and tried to promote crossed eyes by hanging a ball from children's bangs in the center of their forehead. Mayan kings and noblemen, or aristocrats, bored holes in their front teeth and inserted decorative pieces of stone, especially green jade and glossy black obsidian, which comes from hardened molten lava. All Mayans filed points on their teeth to make their mouths look more appealing. After marriage, some Mayans applied tattoos to their face and body. Some Aztec women stained their teeth red with the crushed bodies of cochineal insects, a native bug, to make

Map of the Americas showing the Mesoamerican civilizations of the Middle Ages: Mayans, Aztecs, and Incas. *Reproduced by permission of the Gale Group.*

themselves more sexually appealing. Aztec warriors signaled their success with the size and shape of the lip plugs that they inserted into a slit made in their lip. The most successful Aztec warriors inserted plugs shaped like animals and plants, while less skilled warriors inserted plainer shells and simple disks into their lips. Wealthy and honored Inca men earned the nickname orejones, or "big ears," from Spaniards for the large disks made of gold, silver, or wood they inserted into stretched slits in their earlobes.

Body painting

Less permanent decorations, such as body paint, were donned for special occasions to mark the status of the wearer. Mayan warriors painted their faces and bodies with black and red colors, and priests painted themselves blue. Although many Aztec women just emphasized keeping themselves clean, others, such as the most fashion-conscious women and the companions of warriors, smoothed yellow earth or a yellow wax on their faces, dyed their feet, and painted their hands and neck with intricate designs. Inca women did not paint themselves, but, much like the Mayans, Inca warriors and priests used paint on their face, arms, and legs to indicate their status.

Jewelry

The jewelry worn by the Mayan, Aztec, and Inca people was rich in variety and quite beautiful. Without metalworking skills, Mayans made jewelry from many other materials. Mayan men wore nose ornaments, earplugs, and lip plugs made of bone, wood, shells, and stones, including jade, topaz, and obsidian. Necklaces, bracelets,

anklets, and headgear were made with jaguar and crocodile teeth, jaguar claws, and feathers. Mayan women and children wore less elaborate necklaces and earrings of similar materials.

Aztecs and Incas perfected metalworking to a great art. Gold and silver jewelry was worn alongside ornaments made of feathers, shells, leather, and stones. Among the Aztecs, laws about which ornaments could be worn were strictly enforced. Only royalty could wear headdresses with gold and quetzal (a bird with brilliant blue-green feathers that reach three feet in length) feathers, for example. The weaving tradition, so important to Incas, helped create beautiful woven headdresses. Inca emperors wore woven hats trimmed with gold and wool tassels or topped with plumes, or showy feathers. Incas also created elaborate feather decorations for men: headbands made into crowns of feathers, collars around the neck, and chest coverings. In addition, wealthy Inca men wore large gold and silver pendants hung on their chests, disks attached to their hair and shoes, and bands around their arms and wrists. Inca women adorned themselves simply with a metal fastening for their cloak called a tupu. The head of their tupu was decorated with paint or silver, gold, or copper bells.

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Head Flattening

Ancient peoples in the Americas practiced head flattening as a mark of social status. Head flattening is the practice of shaping

the skull by binding an infant's head. Typically the skull would be wrapped or bound between two boards to form an elongated conical shape. Mayans shaped the heads of the highest ranking children, those of priests and nobles, between two boards for several days after birth. Some Incas also shaped the heads of male infants by wrapping their heads with braided wool straps for more than a year. One recovered Incan skull was formed into two peaks. Head flattening was also practiced by Native Americans in the Pacific Northwest, and by the ancient peoples of Oceania, Africa, and Europe.

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[*See also* **Volume 2, African Cultures: Head Flattening**]

Footwear of Mayans, Aztecs, and Incas

People in Central and South America went barefoot most of the time. The warm climate did not require clothing for warmth. However, foot coverings did make the rugged terrain easier to manage. Mayan, Aztec, and Inca royalty and soldiers wore various styles of sandals. Typically these sandals were made of leather from a goat, llama, or sheep, or from plant fibers and tied to the foot with leather or woven fabric straps. The Incas wore an unusual type of sandal called usuta, which had a short sole. As with other garments worn by these cultures, the decoration of footwear indicated a person's social status. The wealthiest members of society could wear sandals dyed bright colors and adorned with beads of gold or silver.

Aztec emperor Montezuma wearing traditional Indian dress, including sandals. Sandals were typically made of leather from a goat, llama, or sheep or from plant fibers. *Reproduced by permission of © Bettmann/CORBIS.*

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Usuta

Usuta, the unique footwear of the Incas, were a type of sandal worn by both men and women. The soles of usuta covered the bottom of the foot but ended at the balls of the foot. This left the toes exposed to help grip the ground of the mountainous terrain where the Incas lived. The soles of usuta were made from the untanned, or untreated, skin from the necks of sheep. Because the untanned usuta soles became soft in water, Incas removed their usuta in wet weather. Usuta were attached to the foot with thick, soft, tufted wool ties, which were dyed bright colors and sometimes patterned. These ties were secured around the instep, or top of the foot, and then wrapped around the ankle in decorative patterns.

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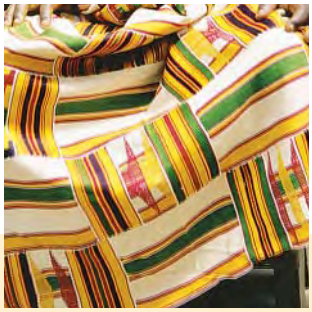

Africa: From the Birth of Civilization

The earliest stages of human evolution are believed to have begun in Africa about seven million years ago as a population of African apes evolved into three different species: gorillas, chimpanzees, and humans. Protohumans, as early humans are known, evolved about 2.5 million years ago and had larger brains and stood nearly upright. From prehistoric Africa, humans spread to populate much of the world by 10,000 B.C.E. Some of the world's first great empires originated in northern Africa around 4000 B.C.E., when Egypt began to develop. As Egyptian society began to decline around 1000 B.C.E., people living further south along the Nile River started building a culturally independent society. This society developed into the first black African empire: the Kushite/Meröe empire, which lasted roughly from 800 B.C.E. to 400 C.E. Although the Kushite/Meröe civilization was influenced by Egypt, it developed its own culture, with unique art practices and a writing system. Little is known about the lifestyles and habits of these early African cultures. Some research has been conducted into these past cultures but more is ongoing.

Small independent social groups developed throughout the African continent. However, little is known about the lifestyles and habits of these early African cultures. Hopefully ongoing research into these past cultures will provide a clearer picture of

ancient African life sometime in the future. Many early African groups had contact with other cultures and records from these cultures provide much of the known information about early African life. However, contact with these other cultures influenced life in Africa and there is no complete picture of African culture before other cultures began to influence it. Arabic cultures infiltrated Ethiopia in northeast Africa by the seventh century B.C.E. and helped establish the Axum empire (100–400 C.E.). The first Christians arrived from Syria in the fourth century C.E. and the religion quickly took root. Northern Africa was invaded by Muslims and later by nomads, who brought more cultural changes, including the adoption of the Muslim religion in many parts of Africa. (Nomads are peoples who have no fixed place of residence and wander from place to place usually with the seasons or as food sources become scarce.)

The first black African states formed between 500 and 1500 C.E. From these early states, African culture began to thrive. Trade routes, established during the Greek and Roman times, were increased across the Sahara desert when the camel was introduced in 100 C.E. from Arabia. By 800 C.E. the West African Soninke people had created the Ghanaian empire and controlled the area between the Sénégal and Upper Niger Rivers. Ghana was rich in gold and developed extensive trading routes with northern Africans. As the Ghanaian empire continued to flourish, many smaller groups developed communities in southern Africa. One of these, the Mali empire, became a large and powerful empire after the fall of the Ghanaian empire in the eleventh century C.E. The Mali empire converted many living in western Sudan to Islam, the Muslim religion, and developed the famous city of Timbuktu, which became a center for trade, Muslim religion, and education. Other smaller states and dynasties, including Berber, Songhay, Hausa, and Kanem-Bornu, rose and flourished in different parts of Africa. The first of these, the Berber dynasties of the north, began in the eleventh century C.E., and the later Songhay empire began in the fifteenth century C.E. The history of Africa is filled with these shifts of power from group to group, yet our knowledge of life among these early groups is very limited.

In general, hundreds of different African groups throughout the continent developed tribal cultures based either on nomadic hunting and gathering practices or on more permanent farming tech-

niques. These groups developed distinct systems of trade, religion, and politics. But the presence of Europeans quickly disrupted many Africans' traditional ways of life. Some groups fled to remote areas to escape the foreigners; others developed fruitful trading practices with the Europeans. Because these early African cultures did not keep written records, little information is known about their life before contact with other groups.

A Ndebele warrior, left, and his wife in full ceremonial dress.
Reproduced by permission of © Lindsay Hebberd/CORBIS.

More extensive recording

Our knowledge and understanding of African civilization began to expand in the mid-fifteenth century, when Europeans first landed on the west coast of the continent. The Portuguese, followed by the Dutch, British, French, and others, established links between Africa and Europe. Although they had first come in search of gold and other precious trading commodities, Europeans quickly started developing the slave trade, which involved the export of captured Africans. The first shipment of humans was made in 1451 and by 1870, when the slave trade was abolished, more than ten million Africans had been transported to European colonies and new nations in the Americas. Arabs also exported slaves in the slave trade, but the Europeans had a much larger hand in the destructive trading practice that created one of the largest migrations in history. Much of our knowledge of early Africans comes from slave traders' contact with Africans from west and central Africa who began capturing other Africans to supply Europeans with slaves.

During the time that some western and central African tribes developed brutal systems to prey upon weaker tribes in order to round up slaves for sale to Europeans, peoples in eastern and southern Africa were developing societies of their own. Beginning in the mid-nineteenth century, when more white Europeans traveled to Africa as missionaries, explorers, colonizers, and tourists, these civilizations' traditions came to the attention of the rest of the world. But the arrival of Europeans to all of Africa brought new troubles.

During the last twenty years of the nineteenth century, almost the whole African continent was divided into colonies among seven European countries: Britain, France, Spain, Germany, Portugal, Italy, and Belgium. These colonies divided established African communities, created political institutions to run the colonies, and imposed many new ways of living on Africans. In addition, Europeans built railways throughout the continent that quickly destroyed traditional trading routes. No longer able to follow their old ways of life, native Africans became laborers in European-run plantations and mines. Many Europeans considered colonization as a way to "civilize" African people. Traditional African cultures blended with European customs in the colonies to make new cultures. Although many fiercely resisted European domination, Africans were forced to adapt to colonial rule. Along with new jobs, schooling, and food, Africans also incorporated many European fashions into their daily

ADOPTION OF WESTERN DRESS

Clothing styles change over time for a variety of reasons. Although environmental changes can have drastic effects, trade causes the quickest shifts in a culture's clothing styles. Trade between the hundreds of different African groups throughout the continent had occured for years but the most dramatic effect of trade came from the West. Western style clothing, including shoes, pants, shirts, dresses, and business suits, became increasingly common in Africa in the twentieth century, especially in urban cities. Many Africans wear whole Western style outfits, while others combine traditional African styles with Western styles. Only Africans living in the most remote regions of the continent continue to wear clothes reflecting limited European contact.

The prevalence of Western styles throughout Africa indicates the dominance of European trade on the continent since the fifteenth century. The first Africans to trade with Europeans used European goods to create their own unique clothing styles. Intricate beaded clothing was created from imported glass beads, for example. But as Europeans tried to colonize the African continent, many Africans were forced to abandon their traditional ways of living. Without access to their old ways of making clothing, many began to wear ready-made clothes imported from Europe. Indeed, by the twenty-first century, Africans not only wore imported Western style clothing but also Western style clothing made in African factories. Today traditional African dress is most often worn for ceremonial purposes, much like the kimono in Japan or elements of traditional dress among Native Americans.

Masai natives display their T-shirts, showing new Western influence on African style. *Reproduced by permission of © Stephen Frink/CORBIS.*

costumes. Only Ethiopia and Liberia remained independent states by 1914. However, small isolated groups of Africans living in remote areas of central Africa remained untouched by the influence of European colonialism and continued to practice their traditional ways of life.

By the 1950s many African colonies began seeking independence. Africans rebelled against colonial rule and soon won their freedom, either in swift battles or long, bloody wars. Most African colonies were independent by 1960. Freed from European rule, these newly formed nation states began to establish new, African-run countries. However, many retained the general lifestyles set up under colonial rule. Western influence continues to penetrate Africa through trade and charitable organizations. The clothing worn in these newly independent African nations is a blend of traditioanl African styles and patterns and Western clothing.

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Clothing of African Cultures

The evolution of African clothing is difficult to trace because of the lack of historical evidence. Although artifacts from Egyptian culture date back to before 3000 B.C.E., no similar evidence is available for the majority of the African continent until the mid-twentieth century. Sources from Arab culture refer to the people of northern Africa by the eighth century C.E., but much of early African clothing history has been pieced together from art, oral histories, and traditions that are continued by present-day tribal members. When Europeans began trading and later developed colonies in Africa starting in the thirteenth century C.E., more information about how Africans dressed was recorded and continues to this day. The spotty information available, combined with the huge number of different cultures living in Africa, however, provides only a very general history of the clothing trends on the continent.

Clothing was not a necessity for warmth or protection throughout much of the African continent because of the consistently warm weather. Many people, especially men, did not wear any clothing at all and instead decorated their bodies with paint or scars. When Africans did wear clothing, evidence suggests that animal skins and bark cloth were the first materials used. It is unknown when these readily available materials were first utilized, but they were used to make simple aprons to cover the genitals or large robes to drape around the body.

Later many cultures developed weaving techniques to produce beautiful cloth. Raffia, the fiber of a palm plant, and cotton were common materials used to weave fabric. At first cloth was woven by hand, and later looms (weaving devices) were created to make more complicated fabrics. Men and women worked together to produce fabric for clothing, with men weaving the fabric and women decorating it in many cultures. Perhaps the most well known fabrics were

Folded batik cloth. Some Africans used their fabric to create elaborate wrapped clothing styles, while others cut and sewed their fabrics into shirts, dresses, and trousers. *Reproduced by permission of © Wolfgang Kaehler/CORBIS.*

the intricately woven cotton or silk Kente cloth of Ghana; the mud cloth of Mali, with its distinctive brown and beige patterns; and the tufted Kuba cloth of the Democratic Republic of the Congo. Other types of cloth were also woven by other groups; each culture using its distinctive cloth to create clothing. Some used their fabric to create elaborate wrapped clothing styles, similar to the toga worn by ancient Romans. Others cut and sewed their fabric into skirts, shirts, dresses, and loose trousers. Different versions of loose-fitting robes are worn in many different regions of Africa. In Nigeria and Senegal a robe called a boubou for men and a m'boubou for women is popular. Other similar robes include the agbada and riga in Nigeria, the gandoura or leppi in Cameroon, and the dansiki in West Africa. Styles in northern Africa reflect the strong influence Muslims have had on the cultures, especially the Berbers of Morocco and other Saharan desert countries.

The clothing styles already discussed are considered traditional African dress, but there is a great deal we don't know about them and other forms of African dress. We know nothing about the ori-

gins of these styles, for example, nor do we know the precise ways that they changed over time. It is almost certain, however, that African clothing styles, like the styles of all other long-enduring cultures, have evolved over time. In ancient times, when different African groups would meet and trade with each other, exotic items, such as shell beads in inland communities, would become prized status symbols and be incorporated into different tribal clothing styles. One prime example of how trade changed African clothing is the popularity of the tiny glass beads brought to Africa from Europe in the fifteenth century. Africans coveted the beads and soon created elaborate beaded skirts, capes, headdresses, and even shoes. The colors and patterns of the beadwork distinguished tribes from one another, and the styles of beaded clothing differentiated people by sex, age, and social status. These beaded items are now identified as traditional among many different groups in Africa. Further contact with Europeans introduced other Western items, namely Western clothing styles. Although these items were first combined with older African styles, by the twenty-first century it was not uncommon to see people in Africa wearing jeans, T-shirts, and tennis shoes, or other Western style outfits.

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Agbada

Loose-fitting robes are worn in many different regions of Africa, especially in West Africa. These robes reach to the ankles

AFRICAN AMERICANS' DRESS DURING THE CIVIL RIGHTS MOVEMENT

The slave trade spread Africans far from their homeland, mostly into the colonies that would become the United States of America. After slaves were freed in the United States in 1863, blacks continued to dress in styles similar to others living in the United States, but during the 1950s and 1960s many black people in the United States began to protest the prejudice and injustice they experienced in much of American society, especially in the southern states. They held protest marches and other demonstrations in order to force changes in laws that unfairly favored white citizens over black citizens. This civil rights movement did change many of those laws and brought about many other changes in the lives of African Americans. Among these changes was an increased pride in black identity, which was expressed in many ways, one of which was an appreciation of African heritage. By the mid-1960s a new style of dress and hairstyle, which emphasized African clothing and African physical characteristics, had become popular among American blacks.

In the decades before the civil rights movement, white European standards of beauty had dominated the fashion world, and white European hair and facial characteristics were considered "normal" and desirable. African Americans had often tried to imitate those characteristics, by straightening their tightly curled hair and minimizing their African features. However, as American blacks began to speak out and demand their rights, they also began to look differently at their own bodies. "Black is Beautiful" became a popular slogan, and many blacks began to appreciate their African looks. Instead of using hair straighteners, which were often painful and damaging to the hair, many black people let their curly hair go naturally into large round afros or "naturals." African features such as flat noses and thick lips began to be viewed as beauty advantages rather than defects. Many black Americans changed their names to African names. In 1965 an African American woman named Flori Roberts started a company to make cosmetics designed especially for black skin, and in 1969 *Essence* magazine was founded as a fashion journal for professional black women.

Along with this increased appreciation of African features went a growth in the popularity of traditional African clothing styles and fabrics. Both African American men and women began to wear loose, flowing shirts and robes called dashikis and caftans made of brightly colored African fabrics. Many wore turbans or brimless caps of the same bright materials. These traditional fabrics, woven and dyed in Africa, became prized symbols of the heritage of American blacks. The interest in African fashion soon spread into the mainstream, as French designer Yves St. Laurent (1936–), who was born in northern Africa, introduced fashion lines of African and Moroccan clothing.

and are either open at the sides or stitched closed along the edges. In West Nigeria a loose-fitting robe is called an agbada. An agbada has sleeves that hang loosely over the shoulders and an opening at the front. A similar garment, called a gandoura or leppi, is worn in Cameroon, and the Hausa of Nigeria call their loose-fitting robes riga. The same garment is called a dansiki in West Africa.

Most often made of cotton, agbada and other robes are typically highly patterned. These patterns may be woven into, dyed,

painted, or appliquéd onto the robe. Men wear the agbada alone with trousers or as a type of coat over a shirt. As Africans have had increased contact with other cultures, traditional methods of producing cloth have declined, and many modern agbada are made from imported cloth and worn with Western pants.

A related garment, called the dashiki, became quite popular in the West during the rise of the Civil Rights movement in the 1960s and 1970s, which saw African Americans protesting to secure their rights. Wearing a dashiki was a way of making a political statement about the value of African heritage.

A Nigerian man wearing a green agbada. This loose-fitting robe was often highly patterned. *Reproduced by permission of © Dave Bartruff/CORBIS.*

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Animal Skins

Animal hides have been a traditional clothing material used by many cultures in Africa, likely since the dawn of human history. Animal hide clothing was made most often from the skins of domesticated animals. Both farming and nomadic societies prized livestock, and they cared for their animals carefully. Their cattle, goats, sheep, and camels were sources of food and clothing, as well as great symbols of wealth. Other groups hunted wild animals for their meat and hides.

To prepare an animal skin, Africans would scrape off all the fur or hair, beat the cleaned skin to soften it, and tan it, a process that softened the hide and turned it into leather. Finally, they would

coat it with red ocher, a type of iron-rich clay pigment, and oil. Leather clothing could be as simple as a small apron or as elaborate as a large cloak made of several hides sewn together. Some garments were left unadorned, while others were decorated with shells, beads, or metal ornaments. Leather was also used to make useful items such as shields and slings to carry babies.

As more and more Africans abandon their traditional lifestyles, animal skin clothing is worn less and less frequently. In many places Africans have adopted store-bought clothing made in Western styles. However, animal skins continue to be worn by the oldest members of some rural tribes in Kenya. Likewise, the peoples living in the remotest regions of the continent, such as the San, or Bushmen, of South Africa, who are the oldest surviving culture on the continent, continue to wear animal skins.

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Aso Oke Cloth

Aso oke cloth is an intricately woven cloth used for ceremonial garments. Made by the Yoruba men of Nigeria, Aso oke cloth is decorated with elaborate patterns made from dyed strands of fabric that are woven into strips of cloth. These strips of cloth are sewn together to form larger pieces. Some Aso oke cloth, called "prestige cloth," has a lace-like appearance with intricate open patterns. Patterns and colors used for Aso oke cloth have special meanings. A purplish-red colored dye called allure is prized among the Yoruba. Some designs are specifically for women's garments and some are for men's. The cloth is used to make numerous garment styles, including skirts, shirts, and trousers. Many of the outfits made from Aso oke cloth reflect the strong influence of the Muslim religion in the area since the early nineteenth century, with headwraps and modest gowns being prevalent. The amount of fabric and the patterns used indicate the wealth of the wearer.

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Bark Cloth

Bark cloth was one of the first cloths known to be made on the African continent, though its exact origins are lost to history. Bark cloth was made by peeling the inner bark off trees and beating it until it was soft. The first peoples known to use bark cloth were the Kuba, living in the present-day nation of the Democratic Republic of the Congo. The peoples living in the forested regions of Africa, including the Congo Basin and West Africa, used bark cloth extensively. Bark cloth was fashioned into skirts and robes long enough to drape around the entire body. The inner bark of the ficus tree was one of the most often used for bark cloth. Patterned bark cloth garments were made from the different colored bark of various trees, which were combined to create geometric designs, and sometimes the bark cloth was painted.

Many other Africans used bark cloth, but some nomadic herders, who moved place to place as seasons changed or food grew scarce, replaced it with animal skins and others began weaving fabrics. Woven fabric has now replaced garments made of bark cloth or animal skins, but the Buganda people of Uganda did create bark cloth garments into the 1950s.

A traditional Zambian costume, made from bark cloth. *Reproduced by permission of © David Reed/ CORBIS.*

FOR MORE INFORMATION

Blauer, Ettagale. *African Elegance.* New York: Rizzoli, 1999.

Batik Cloth

Batik cloth has been important in Africa for nearly two thousand years. Batik is a method of applying pattern to fabric. A resist-dyeing technique, batik involves coating fabric with a dye-resistant substance and submerging the fabric in colored dye. Typically the

A man soaking clothing in indigo dye, which is the most common dye used to produce batik cloth. *Reproduced by permission of © Lawrence Manning/CORBIS.*

dye-resistant substance is made of the cassava root or rice flour and the chemicals alum, a type of salt found in the earth, or copper sulfate, a naturally occurring mineral. The substance is boiled with water to make a thick paste. Women paint the paste on the fabric by hand to make flowing designs or men press the paste into stencils to make accurate repeated patterns. The patterns and methods for applying designs have been handed down through families for generations. Once the paste is dry, the fabric is submerged in dye in large clay pots or pits dug in the earth. When the dyed fabric is dry, the paste is scraped off to reveal a white or pale blue design. Indigo is the most common dye used to produce batik cloth. Indigo is made from a plant that grows in Africa. Most often cotton is used for the base fabric.

The popularity of batik patterns as an item for trade has encouraged factories to produce masses of machine-made batik cloths for sale. These fabrics are made in Europe and in some African countries. However, the best examples of traditional African batik cloth are made by the Yoruba in Nigeria. Batik cloth is made into a variety of wrapped clothing, as well as stitched tunics, robes, and trousers.

FOR MORE INFORMATION

Blauer, Ettagale. *African Elegance.* New York: Rizzoli, 1999.

Kennett, Frances, and Caroline MacDonald-Haig. *Ethnic Dress.* New York: Facts on File, 1994.

Berber Dress

The nomadic Berber people trace their African roots back to 2000 B.C.E. (Nomads are peoples who have no fixed place of residence and wander from place to place usually with the seasons or as food sources become scarce.) Over the years since then their dress has changed with the influences of invading cultures. Influenced by the past colonization of ancient Romans, whose power was felt in the region from about 509 B.C.E. to 476 C.E., many Berbers continue to wear a haik, a large cloth wrapped around the body in a fashion similar to a Roman toga. When Arabs conquered their ter-

ritory in the twelfth century C.E., the Berbers were forced to accept the Muslim religion and the strict dress codes of that religion. Arab influence is still present among Berbers today. On their heads men wear wrapped cloth turbans, and women cover their hair with scarves and their faces with veils called mandeels. Under their haiks, many Berbers wear ankle-length tunics or loose trousers called chalwar. In general, the Muslim influence is stronger among the Berbers of the north, where women wear plainer clothes in public than at home. In the south, Berber women's clothes are notably colorful and decorative. Although the clothes worn today by many Berbers have ancient origins, some Berbers, especially those living in cities, wear Western style clothes.

FOR MORE INFORMATION

Kennett, Frances, and Caroline MacDonald-Haig. *Ethnic Dress.* New York: Facts on File, 1994.

[*See also* **Volume 1, India: Modern Islamic Dress box on p. 85; Volume 1, Ancient Rome: Toga**]

Boubou

A sleeveless robe is called a boubou in Nigeria and Senegal. A boubou is worn by men over the top of long sleeved gowns or alone with loose trousers. Generally, boubou are long rectangular cloths with holes in the center. The boubou is worn with the head through the hole and the fabric draped to about mid-thigh level. Boubou can be dyed bright colors and decorated with embroidery, appliquéd patterns, or beadwork.

Women wear a version of the boubou called a m'boubou. A m'boubou is a flowing dress that reaches to just about the ankle; its sewn side seams distinguish it from the male garment. Women wear m'boubous over wrapped skirts and shirts.

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Blauer, Ettagale. *African Elegance.* New York: Rizzoli, 1999.

Kennett, Frances, and Caroline MacDonald-Haig. *Ethnic Dress.* New York: Facts on File, 1994.

Cotton

Cotton was woven in West Africa as early as the thirteenth century. Unlike the earlier handwoven cloths, cotton was woven on looms, frames used to interlace individual threads into fabric. These looms produced narrow strips of cloth that would be stitched together to form larger pieces of cloth. Typically, six to eight strips would be sewn together to form a dress or other garment. Like other cloths used by Africans, cotton was wrapped around the body to create many different styles of clothing, from toga-like dresses to turban headdresses.

An African man weaving cotton cloth with a wooden loom. Cotton cloth can be used to create different styles of clothing, from dresses to turbans. *Reproduced by permission of © Earl & Nazima Kowall/CORBIS.*

Patterns were applied to cotton in a variety of different ways. Finished cotton fabric was dyed with natural pigments to create bold whole color clothing, or individual threads were dyed before weaving so that geometric patterns could be woven directly into the fabric. People living in different regions preferred different colored dyes. Those living near the Gold Coast, along the shores of Ghana, preferred blue, while those in West Africa favored red. Mud and soap were also used to make patterns on cotton fabric.

FOR MORE INFORMATION

Blauer, Ettagale. *African Elegance.* New York: Rizzoli, 1999.

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A young boy wearing a robe made from the traditional bright-colored Kente cloth. *Reproduced by permission of © Margaret Courtney-Clarke/CORBIS.*

Kente Cloth

Richly woven Kente cloth is among the most famous woven cloths of Africa. Made originally for Ashanti tribal royalty in the seventeenth century, the cloth is derived from an ancient type of weaving practiced since the eleventh century. In the past, Kente cloth was woven by hand on looms, or weaving devices, in a tightly formed basket weave. The dense fabric was very difficult to weave, and weavers who devised new patterns were revered. Traditionally, each new pattern is named to commemorate an important event during the reign of an Ashanti king and becomes a document of the history of the people. Kente cloth is bright and is woven from dyed yarns of predominately yellow, orange, blue, and red. Originally the colorful cloth was made from

raffia fibers, from the raffia palm, but later was created from silk unraveled from imported cloth.

Although once only worn by royalty, Kente cloth continues to be worn by wealthy Africans, especially by the Ashanti of Ghana. The cloth is used to make a variety of garments draped around the body. The continued popularity of the cloth is based on its beauty as well as a belief system that some follow. Many people believe that Kente cloth can tell more than the history of a community. Some "read" the designs in the cloth for signs of the future. The cloth's appeal is so great that its popularity is now filled by cloth woven on power looms.

FOR MORE INFORMATION

Kennett, Frances, and Caroline MacDonald-Haig. *Ethnic Dress.* New York: Facts on File, 1994.

Kuba Cloth

In the present-day nation of the Democratic Republic of the Congo the Kuba people weave a decorative cloth called Kuba cloth. Although this tradition is believed to be ancient, the oldest surviving examples of the cloth are dated back to the seventeenth century. Men weave the fabric out of raffia fibers, from a palm plant, and women apply colorful tufts in bold geometric designs. An entire social group is involved in the production of the cloth, from gathering the fibers, weaving the cloth, dyeing the decorative strands, to applying the embroidery, appliqué, or patchwork. Natural dyes were traditionally used, but man-made dyes are now used.

The embroidery on Kuba cloth look like tufts of velvet. The designs are stitched to the cloth and snipped to make a dense pile. There are hundreds of designs for Kuba cloth that have been handed down through the generations. However, each design can be embellished by the individual weaver. Appliqués are pieces of raffia cloth embroidered over the top of the base cloth. Patchwork involves stitching together smaller pieces of raffia cloth to create a whole garment. Appliqué and patchwork designs may have been created as a decorative method for patching holes.

Kuba cloth is fashioned into ceremonial garments and is most often worn for funerals. Mourners often wear large skirts made of Kuba cloth, and people are buried wearing Kuba cloth garments. Ceremonial garments include skirts for both men and women and overskirts for women. Women's skirts are often twenty-five feet long and men's skirts are longer than thirty feet. Kuba cloth skirts are wound around the body and held in place with a belt. Commercially made Kuba cloth of inferior quality is also created for export.

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Blauer, Ettagale. *African Elegance.* New York: Rizzoli, 1999.

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Mud Cloth

Among African fabrics, the mud cloth of Mali in West Africa is as well-known as the Kente cloth of Ghana. Mud cloth is made of cotton strips woven by men and stitched together to form a larger cloth. Women then decorate the cloth with mud from the seasonal rivers in Mali. Mud cloth patterns are rich with meaning for the Bamana people of Mali; they symbolize the use of the cloth or convey messages to the wearer.

Applying patterns to mud cloth is labor intensive and time consuming. First women soak the rough cotton cloth in leaves that have a natural softening agent called tannin. When they apply clay in bands, diamonds, and other geometric shapes, the clay reacts with the tannin and a dark brown design is left on the fabric. The background of the fabric is then bleached white or cream to improve the contrast of the design.

Mud cloth is worn for ceremonial purposes in Mali. The cloth serves as a celebratory outfit during young girls' initiation rituals and as a shroud during funerals. Although mainly worn by women, mud cloth is also worn proudly by hunters to signal their status in their

Cloth being decorated with mud. Mud cloth patterns symbolize the use of the cloth or convey messages to the wearer. *Reproduced by permission of © Margaret Courtney-Clarke/ CORBIS.*

social group. The beauty of the fabric has prompted the creation of variations on the basic design. A lighter weight version of the cloth is used for tablecloths and sheets. Men make stenciled cloth for tourists and some mud cloth is commercially made for export.

FOR MORE INFORMATION

Kennett, Frances, and Caroline MacDonald-Haig. *Ethnic Dress.* New York: Facts on File, 1994.

Headwear of African Cultures

The variety of hairstyles and headwear in Africa matches the diversity of the people who live on the continent. Different cultures have used hairstyles and headwear to show tribal association, gender, religion, job, and social status. In addition, the various cultures have created wigs, hats, hair ornaments, razors, and combs to aid in adorning the head. The importance of headwear to African culture is witnessed by the many statues and masks of ancient Africa that show detailed hair ornamentation.

A young woman on the Ivory Coast wearing a hat made with cowry shells. Headwear was often decorated with natural elements such as shells and feathers. *Reproduced by permission of © Brian A. Vikander/CORBIS.*

In Africa braided hair has been transformed into an art form. Africans have developed a unique tradition of weaving both men's and women's hair into complex and intricate designs of braids, twists, and coils to express the wearer's social and cultural identity. The head might be adorned with rows of tiny braids resting tightly against the scalp, or crowned with intricate coiled braids. Braids are beautified with beads, clay, or oil. Many of these styles require help to create. The Hamar people of Ethiopia and the Himba of Namibia are among the many Africans who style their hair with braids.

Some groups cut their hair very short or shave their heads completely. In these societies, the head is decorated in other elaborate ways; the ears and neck are often heavily ornamented, and the facial skin is painted or scarred. The Samburu women of Kenya wear headdresses of many colored beads on their shaved heads. !Kung

women of Namibia tie bead pendants onto the ends of their short hair.

Other groups completely cover the head. Many women throughout Africa, including the Xhosa of South Africa, wrap scarves around their heads. Berber women in North Africa and other followers of Islam cover their heads and faces with scarves and veils. Married Zulu women of South Africa wear large flat woven hats decorated with beads. The Turkana of Kenya and the Karamojong of Uganda coat their hair in clay to create elaborate hairdos, some of which are adorned with feathered plumes.

Hairdressing continues to be important in African societies. Many traditional hairstyles continue to be worn by groups living in remote regions and by others for ceremonies and special occasions. However, many Africans living in cities have adopted Western hairstyles and hats.

FOR MORE INFORMATION

Blauer, Ettagale. *African Elegance.* New York: Rizzoli, 1999.

Kennett, Frances, and Caroline MacDonald-Haig. *Ethnic Dress.* New York: Facts on File, 1994.

A soldier in the Ghanaian presidential guard wearing a red fez cap. *Reproduced by permission of © Paul Almasy/CORBIS.*

Fez Cap

The fez cap is popular among northern Africans, especially men, of various nationalities, religions, and tribal affiliations. The cap is a small, brimless, flat-topped cap that fits above the ears on the top of the head. The cap was named for the city of Fez, Morocco, and a red fez, or tarbouch, has become a national symbol of that country. By the early nineteenth century,

the fez cap was also an official part of the military or national costume in Turkey and Zanzibar, now Tanzania.

Historically, the fez cap had been worn mostly by Muslims. Although still popular among men of this religion, the fez cap has also been adopted for fashionable wear by people of many other religions. Fezzes of many different colors are worn throughout northern Africa.

FOR MORE INFORMATION

Blauer, Ettagale. *African Elegance.* New York: Rizzoli, 1999.

Kennett, Frances, and Caroline MacDonald-Haig. *Ethnic Dress.* New York: Facts on File, 1994.

Headwraps

Head decoration is an important part of everyday African dress. Headwraps are common cloth adornments for covering the hair. They beautify the wearer and protect against the sun. In a typical African headwrap, a length of plain or patterned cotton cloth is wound around the head to create a variety of different looking styles. Some styles are intended to provide padding to make it easier to carry heavy items on top of the head. Headwraps are most commonly worn by women in the south and west of Africa, but men in some regions also wear headwraps.

FOR MORE INFORMATION

Blauer, Ettagale. *African Elegance.* New York: Rizzoli, 1999.

Kennett, Frances, and Caroline MacDonald-Haig. *Ethnic Dress.* New York: Facts on File, 1994.

Mud Hairstyling

Men and women throughout Africa have smoothed clay or mud on their heads as decoration for thousands of years. Clay and

The hair of a young Masai minister is covered with mud. Hardened mud is used to hold hair stiffly in place, sometimes mounded into helmets. *Reproduced by permission of © Charles & Josette Lenars/CORBIS.*

mud is used to hold their hair stiffly in place or mounded into helmets that can be painted with colorful designs. Clay is also used on longer hair, which is wound or woven into elaborate styles, or as complete coverings for shorter cuts. The Kuria, Masai, and Turukana peoples of Kenya weave their hair into sculptures supported by wire or sticks and held in place with sheep fat and red clay. The Bumi and Karo peoples of Ethiopia cover their closely cropped hair with clay to create helmet-like headgear that hold macramé bands, which they use to secure peacock or other bird feathers. Clay and mud hairstyles crack or break easily so people sleep with their heads resting on special wooden boxes that keep their hairstyles intact.

FOR MORE INFORMATION

Gröning, Karl. *Body Decoration: A World Survey of Body Art.* New York: Vendome Press, 1998.

Body Decorations of African Cultures

Africans have ancient traditions for decorating and accessorizing the body in rich and varied ways. Traditionally, many African peoples wore little to cover their bodies, leaving their skin exposed and available for decoration. Africans adorned themselves in four general ways: scarification, body painting, beadwork, and jewelry.

Scarification involves deliberately cutting the skin in decorative patterns that leave permanent scars. Scarification can be in the form of grooves cut down in the skin or welts that stick up above the skin in raised designs. Tribes living in present-day Chad, Ethiopia, Nigeria, and Zaire, among other places, practice scarification. Scarred designs mark important moments in a person's life, including puberty and childbirth. Some designs, such as the raised dots across the foreheads of the Shilluk in the Sudan, indicate a person's tribal heritage. Archeologists, people who study the physical remains of past cultures, have uncovered ancient African statues that depict humans with scar patterns similar to those seen on modern tribal members, leading them to believe that the practice is hundreds, if not thousands, of years old.

Body painting is a colorful art used by various African cultures to celebrate, protect, and mourn. Traditionally, body paint was mixed from natural ingredients and smoothed on the skin with fingers, sticks, or grasses. Oil, clay, and chalk were the most common paint ingredients, but the Dinka of southern Sudan have in the past used ash, cattle dung, and urine to make their face paint. Specific colors are used to indicate certain periods in a person's life, such as puberty, courting, and marriage, among other things. Berber women in northern Africa paint their hands and feet with intricate henna designs called siyala for their weddings. (Henna is a reddish powder or paste made from the dried leaves of the henna bush.) But

A Masai girl in costume with beaded jewelry. Jewelry is both an ornament to beautify and, in some cases, a protective guard against evil spirits. *Reproduced by permission of © Jim Zuckerman/ CORBIS.*

body painting is used not only for special occasions among some African groups. For example, Nuba men between the ages of seventeen and thirty living in southern Sudan wear body paint to indicate their age and apply full body decorations as a kind of daily outfit.

Jewelry of many sorts is worn throughout the African continent. Both women and men wear necklaces, bracelets, anklets, earrings, nose rings, and other jewelry. Jewelry serves as both an ornament to beautify and, in some cases, a protective guard against evil spirits. Ndebele women of Zimbabwe beautify themselves by stretching their necks with tight rings of brass called dzilla. The Berbers of northern Africa wear silver ornaments to protect themselves from illness and evil spirits. Along the Ivory Coast in West Africa, where gold is plentiful, people wear large gold jewelry that serves as both decoration and currency.

African jewelry is made from such readily available items as horsehair, wood, and metals, but the most prized jewelry is made from rare items. Coral necklaces were traditionally prized in the landlocked nation of Nigeria, for example, because coral could only be obtained through trade. Cowry shells were once so coveted that they were used as money in many parts of Africa. Rare items, such as coral and cowry shells, were added to jewelry pieces for the wealthiest members of a tribe.

By the sixteenth century tiny glass beads from Italy had become so popular with Africans that they were as valuable as gold and would sometimes be traded for slaves. Africans of many tribes incorporated these tiny beads into elaborate beaded jewelry, clothing, hats, and footwear. Although the tradition of using shells, ivory,

and even fish vertebrae as beads traces its roots back thousands of years, these colorful glass beads soon became the preferred beads among many peoples. Those living in Namibia, Kenya, Tanzania, and South Africa all developed beadwork designs that distinguished their tribes from one another. In some tribes all people wore beadwork and in others only royalty wore beads. Some tribes created certain beaded items to be worn at specific times of life. For example, married Ndebele women of South Africa wear beaded blankets draped over their shoulders, but unmarried women wear beaded aprons. Both men and women wear beadwork, and beadwork has become a sought-after item among tourists to Africa.

FOR MORE INFORMATION

Blauer, Ettagale. *African Elegance.* New York: Rizzoli, 1999.

Kennett, Frances, and Caroline MacDonald-Haig. *Ethnic Dress.* New York: Facts on File, 1994.

A Masai man wearing detailed beadwork. Both men and women wear beadwork, and it has become a sought-after item among tourists to Africa. *Reproduced by permission of © Richard T. Nowitz/CORBIS.*

Beadwork

Beadwork has been a common decorative tradition for many years in Africa. The earliest beads were made from grass seeds, shells, clay, stone, and wood. These were strung to create necklaces, headgear, bracelets, and anklets, or sewn to blankets or other cloth to make beaded garments. Beginning in the fifteenth century, Europeans brought glass beads to Africa. Africans were attracted to these new beads, which came in bright, shiny colors. The Zulu of southern Africa traded extensively for glass beads and made intricately designed beadwork. Beadwork was also popular among wealthy Africans. The kings of Ghana, Songhai, Mali, and Nigeria, for example, wore such heavy beaded regalia that they required support from attendants

when rising from their thrones to move about in the course of their duties.

Aside from its visual beauty, beadwork has been used for social and religious reasons, as well as for an elaborate system of communication. Beadwork was designed and worn to distinguish young girls from elder women of a tribe, to identify girls engaged to be married, or to adorn brides and young mothers after the birth of their first children, among other things. Young unmarried Ndebele women of South Africa wear beaded aprons, resembling skirts, called isiphephetu, while married women identify themselves with beaded blankets worn as traditional outer garments. Zulu beadwork was designed following a set of codes by which certain colors, shapes, and designs contained messages. These messages conveyed ideas, feelings, and facts related to behavior and relations between the sexes among the Zulu of southern Africa. Modern beadwork has become popular among tourists, but some traditional uses for the beautiful designs still remain in African societies.

FOR MORE INFORMATION

Gröning, Karl. *Body Decoration: A World Survey of Body Art.* New York: Vendome Press, 1998.

Kennett, Frances, and Caroline MacDonald-Haig. *Ethnic Dress.* New York: Facts on File, 1994.

Body Painting

Across the continent of Africa, the skin was, and still is, regarded as a blank canvas to be decorated in a variety of different ways. Body painting was traditionally used in many societies to signify a person's social status and religious beliefs. A temporary decoration, body paint lasted only a few days. In some cultures both men and women painted their bodies only for important social occasions, while in other cultures people wore body paint every day as a uniform to show their social status.

Body paints were traditionally made from readily available ingredients. Clay, minerals, and plants were common sources of pig-

ment or color. The intense colors offered by commercial paints, which became available in the late nineteenth and twentieth centuries, prompted many cultures to prefer industrial paints over traditionally made paints. Similarly, the oil used as a base for body paint was once made from animals or plants, but now much of the oil is commercially made.

The colors and designs used in body painting were chosen according to strict social and religious guidelines. White was often applied to both boys and girls for rituals that initiated them into society. A young man living in the Nuba Mountains of Sudan, for example, was allowed to paint himself with red and white paint from age eight, but he had to wait until he was a bit older to wear yellow, and he could not use black until he was initiated into the group. Young women of the Nuba Mountains coated their bodies with oil and red ocher, a reddish type of clay, between puberty and their first pregnancy. Ethiopians also used specific types of body painting to celebrate each stage of life, from childhood to old age. The meanings associated with colors and patterns differed from culture to culture. Red, for example, represented blood in many cultures, but blood could symbolize life and happiness in some tribes, or death and sadness in others.

Africans have painted their bodies for thousands of years, and many societies continue to practice traditional body painting. Some African groups, however, have abandoned body painting altogether or discarded the traditional meanings of their body painting rituals and turned the practice into an activity done purely to attract tourists.

FOR MORE INFORMATION

Gröning, Karl. *Body Decoration: A World Survey of Body Art.* New York: Vendome Press, 1998.

Head Flattening

Head flattening is the practice of permanently elongating the skull by wrapping young children's heads while their skulls are

still forming. African cultures reshaped the skulls of their members to increase an individual's beauty and to improve social status. Among the people who practiced head flattening, an elongated head indicated a person's intelligence and spirituality. The Mangbetu people of the present-day Democratic Republic of the Congo wrapped their babies' heads with cloth to elongate their skulls. Once the desired shape became permanent, the cloth was removed, and a woven basket frame was attached to the head at an angle, and the hair was styled over the frame to exaggerate the look of elongation.

Head elongation was also practiced in Oceania, especially on the islands of Vanuatu and Borneo, and in some parts of France. Between the late nineteenth and mid-twentieth century, the practice of head elongation fell out of favor among many of the peoples who had traditionally practiced it.

FOR MORE INFORMATION

"Headshaping." *Australia Museum Online.* http://www.amonline.net.au/bodyart/shaping/headbinding.htm (accessed on July 31, 2003).

[*See also* **Volume 2, Mayans, Aztecs, and Incas: Head Flattening**]

Lip Plugs

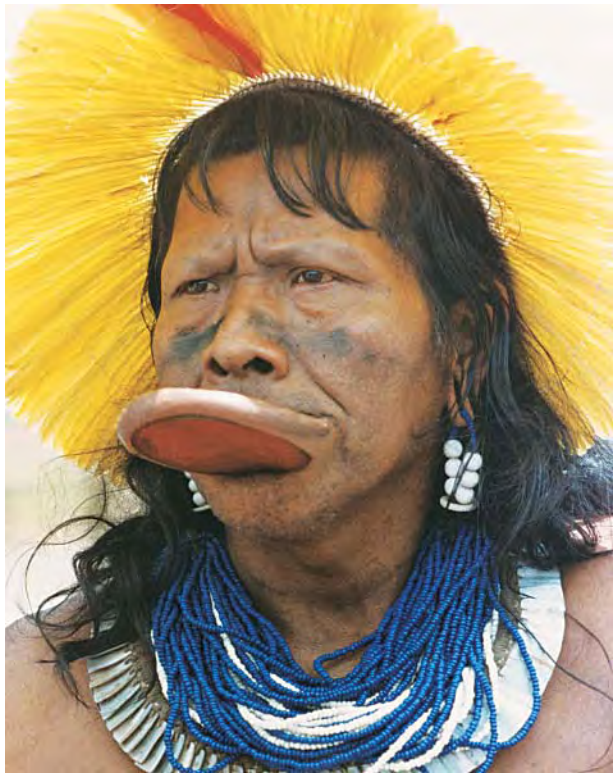
Lip plugs, also known as labrets, have been worn for thousands of years by the women of several different African social groups. Lip plugs are considered essential to the beauty of some African women and are viewed as having protective value to others. To prepare for marriage, young women in Ethiopia insert a flat, circular plug or disk into a slit in their lower lip. The women make their lip plugs out of clay and color it with charcoal or red ocher, a reddish type of clay. Clay lip plugs are hardened in a fire in much the same way as pottery. Women in northern Kenya wear coiled brass wire lip plugs decorated with red beads. Others wear wooden lip plugs. Makololo women of Malawi slit their upper lip and insert plates called pelele as a mark of beauty.

To accommodate a large lip plug, women insert successively larger disks to stretch the slit in their lip over the course of about six months. The larger the lip plug a woman's lip can hold, the larger the dowry, or traditional gifts, her family expects to receive for her hand in marriage. Because lip plugs make talking difficult, women only wear their lip plugs in the company of men, but they remove them to eat and sleep or when they are only in the company of women.

FOR MORE INFORMATION

Blauer, Ettagale. *African Elegance.* New York: Rizzoli, 1999.

Kennett, Frances, and Caroline MacDonald-Haig. *Ethnic Dress.* New York: Facts on File, 1994.



An Indian man wearing a lip plate similar to those worn in African cultures. *Reproduced by permission of © Reuters NewMedia Inc./CORBIS.*

Masks

Decorative masks were an important part of the ceremonies practiced by people living throughout Africa. Such ceremonies included initiation rituals for young people to become members of a social group, rituals to enforce a society's rules, and religious occasions. Masks covered a person's face and were designed to represent ancestors or to symbolize mythical beings. Masks were only one element of ceremonial garb, however. With masks, dancers or performers would also wear whole costumes to assume the identity and powers of the spirit, ancestor, or deity represented.

Carved from wood and decorated with grasses, feathers, or animal skins, masks were painted with intricate designs of many colors. Unlike body painting, tattooing, and scarification, masks were designed not to beautify but to look dramatic and imposing. The faces carved on masks often have distorted features. Among the Pende people in the present-day country of the Democratic Republic

of the Congo, the bulging eyes, giant ears, and long nose of the Kipoko mask symbolized the chief's ability to see, hear, and smell sorcery and evil doings. The mask's small mouth represented the chief's ability to hold his tongue to keep hasty words from leading him into trouble. Although many in Africa have converted to religions such as Christianity, which do not use masked ceremonies, some social groups continue to use masks that resemble those worn by their ancestors thousands of years ago.

FOR MORE INFORMATION

Gröning, Karl. *Body Decoration: A World Survey of Body Art.* New York: Vendome Press, 1998.

Scarification

Scarification, the art of carving decorative scars into the skin, is an ancient practice on the continent of Africa that is now fading from use. The first Europeans to encounter Africans commented upon the patterns of scars that decorated the bodies of many of the people. They learned that scarification was practiced according to strict social rules that dictated the time a scar could be made and the designs used. In African cultures that practiced scarification, scars indicated a person's rank in society and were considered to improve a person's physical beauty.

Each social group defined its own rules about scarification. Typically the scars were made into repeated patterns that covered most of the skin. Among some peoples, children received their first scars upon birth. Among the Nuba of Sudan and the Karo of Ethiopia, women's bodies were scarred at certain times throughout their life. The torso was scarred with certain patterns at about the age of ten. More scars were created under the breasts when a girl reached puberty. A woman's arms, back, and legs received additional scars after the birth of her children. Beginning at age five, young Ga'anda girls, in Nigeria, received their first scars. By the time they reached adulthood, their bodies were covered with eight different patterns. Without a completed scar pattern, called hleeta, Ga'anda

women were not considered suitable to marry. Among the Mursi and Bumi of Ethiopia, scars were applied to the faces, arms, and bodies of men as records of personal accomplishments in war or hunting.

Scarification was a painful, expensive process. Because many of the scar patterns were made with raised scars, the wounds had to be irritated with scratching or charcoal, which increased the pain of the process. Scar patterns were made by skilled practitioners. Both men and women subjected themselves to these costly incisions because their societies placed such importance on the display of scar patterns. Scars indicated a person's rank and age in society, but most importantly scars were essential for a person to attract the opposite sex. Without scars a person was often considered ugly, antisocial, cowardly, or poor. Even though many modern-day African governments have banned scarification, many societies continue to practice this ancient tradition.

FOR MORE INFORMATION

Gröning, Karl. *Body Decoration: A World Survey of Body Art.* New York: Vendome Press, 1998.

Scars on a man's back. The scars indicated a person's rank and age in society and were essential for attracting those of the opposite sex. *Reproduced by permission of © Bojan Brecelj/ CORBIS.*

Siyala

The Berbers living in northern Africa used body decoration not only as a way to beautify themselves but also as potent protection against illness and evil spirits. One of their most unique forms of decoration was known as siyala. Siyala was a type of body decorating that could be applied as tattoos or as body paint, and it was made of intricate patterns of lines, dots, crosses, and palm branches

that varied from group to group. Siyala was applied to women in particular because it was believed to enhance a woman's fertility and to be especially protective against harm. At puberty, girls were often decorated with siyala to promote their ability to have healthy children.

Believing that evil spirits entered the body through bodily orifices, Berbers used siyala to protect their faces in particular but also the parts of the body that clothing did not cover. The eyes were considered the most vulnerable opening on the body. Berbers applied siyala around the eyes and hung silver jewelry on the forehead and the neck as the greatest protection against evil spirits. Siyala on the feet and the backs of the hands also protected a person. Women traditionally applied siyala on their hands before their weddings. Siyala look similar to the mendhi patterns that are stained in henna on Indian women.

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[*See also* **Volume 1, India: Henna Stains**]

Footwear of African Cultures

The available evidence about ancient African cultures suggests that most Africans did not wear shoes for much of their early history. Although many northern tribes had contact with people who wore sandals and shoes, including the ancient Egyptians and Greeks, and later Arabs and Persians (from present-day Iran), a complete record of when or how Africans adopted foot coverings does not exist. The most common depictions of Africans from statues, artwork, and examples of traditional dress still worn by groups throughout the continent suggest that bare feet were most common.

Footwear is now worn in Africa. When Europeans established trade routes with Africa in the fifteenth century, European products, including shoes, entered Africa and many Africans began wearing Western style foot coverings. Africans also created their own slippers and leather sandals modeled on Western examples. But whether imported or made nearby, shoes were available mainly to the wealthiest Africans. Although many present-day Africans wear Western style shoes, sandals, and boots, not all Africans wear or can afford shoes and several aid organizations ship shoes, among other things, to Africa.

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Fashion, Costume, *and* Culture

Clothing, Headwear, Body Decorations, and Footwear through the Ages

3

Volume 3:
European Culture from the Renaissance to the Modern Era

SARA PENDERGAST AND TOM PENDERGAST

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Europe in the Fifteenth Century

Europe at the dawn of the fifteenth century operated much as it had for the previous several hundred years. The majority of the people, known as peasants, worked on small farms and paid some form of tax to a local lord, who provided the land on which they worked and also offered protection. These lords, who might be dukes, barons, or even kings, were the leading figures in the various kingdoms, states, duchys (the territory ruled by a duke), and other small regions by which most of Europe was organized. They were surrounded by advisers and leading merchants, who formed their court, and also by warriors, known as knights, who fought for them. In some parts of Europe, especially in England and France, these lords began to ally themselves behind the power of one king. (Henry VII united England during his reign, from 1485 to 1509, and Francis I later did the same for France during his reign from 1515 to 1547.) These alliances of nobles under one king began the process that eventually organized Europe into the nations we know today. But at the dawn of the fifteenth century this process had just begun, and for the most part the political organization of Europe was characterized by distinct and often warring kingdoms.

Though the many kingdoms of Europe often vied for power with each other, sometimes fighting bloody and destructive wars, they were united in several important ways. First, they all fell under the authority of the Catholic Church, which up until the

Europeans in the fifteenth century typically wore clothing rich in colors and fabrics. *Reproduced by permission of © Archivo Iconografico, S.A./CORBIS.*

sixteenth century was the sole religious institution in all of Europe. Europeans were also connected by growing networks of trade and commerce. Roads established during the Roman Empire (27 B.C.E.–476 C.E.) linked European kingdoms and helped them move goods from kingdom to kingdom. Finally, they were also linked in their clothing styles. Though there were some important regional variations, for the most part people in England, France, Italy, Germany, and Spain tended to dress similarly.

A Renaissance of learning and culture

Beginning in the late fourteenth century and escalating in the fifteenth century, two regions began to lead a rebirth, called the Renaissance, of learning, culture, and commerce. This Renaissance began in Italy, especially around the city of Florence, and in a region known as Burgundy, which included parts of modern-day France and Holland. The Italian states developed banking and trading systems that helped stabilize the economy throughout Europe. The duchy of Burgundy also grew very wealthy. In both areas wealthy nobles and merchants poured money into art, learning, clothing, and decoration such as jewelry. The Renaissance is known for its abundance of fine art and architecture, and for its renewed emphasis on literature and learning. But it also encouraged merchants and traders to expand their businesses. Soon these businesspeople extended their trade further and further. One of the most thriving industries in early Europe was the textile industry, which made rich fabrics available to more people than ever before. Soon the Renaissance spread to the rest of Europe.

By the middle of the fifteenth century, Europe was ready for the Renaissance that had begun in Italy and Burgundy. The end of the Hundred Years' War (1337–1453) between France and England allowed those two emerging nations to concentrate their energies on

internal issues rather than war. After 1469 the kingdom of Spain grew more stable, as did the nearby kingdom of Portugal. Though Germany was divided into a number of smaller states, these too were fairly stable. The increased stability in these nations allowed people to concentrate on developing trade and commerce, which in turn created wealth for a larger number of people. This growing interest in trade also fed directly into the rise of exploration that saw European explorers, especially from Spain, Portugal, and England, discovering new territories and trade routes around the world. All of these trends combined to create the cultural flowering during the late fifteenth century known as the Renaissance.

The fifteenth century was a great era of transition in Europe, and that transition was also seen in the clothing worn by Europeans.

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Fifteenth-Century Clothing

The fifteenth century saw transformations in the nature of costume and culture that are key to our understanding of Western fashion. Up until the fifteenth century, the clothing customs of most cultures had been determined by tradition, the availability of certain kinds of fabric, and the skill of the tailor. Ancient Egyptians wore similar clothing for nearly thirty centuries, for example, and the long wool garments worn by Europeans in the sixth century were not that different from those worn in the fourteenth century.

Various styles of fifteenth-century costume, including women's long, flowing gowns and men's hose and breeches. *Reproduced by permission of © Bettmann/ CORBIS.*

During the fifteenth century, however, the nature of European costume began to emphasize fashion, the current style or custom of dress.

In the late Middle Ages (c. 500–c. 1500), only the wealthiest members of a royal court had the resources to regularly change their costume and accessories. But during the early years of the Renaissance, or cultural rebirth, which started in the fifteenth century, more and more people began to acquire the wealth that allowed them to dress more extravagantly and keep up with the newly popular styles. In Burgundy, a kingdom in present-day France, and in Italian states such as Florence, greater numbers of wealthy merchants, nobles, and others competed to wear the most striking and elegant clothes. Certain people, such as Philip III (1396–1467), duke of Burgundy, who ruled from 1419 to 1467, became trendsetters, people who introduced a fashion that others followed. The clothing styles and customs that were introduced in Italy and Burgundy began to spread and by the end of the century, the emphasis on fashion and the wealth that was required to pursue fashion had stretched throughout Europe.

Costume of the early fifteenth century

The clothing of the early fifteenth century continued the traditions from the late Middle Ages. Both men and women continued to wear the houppelande, a long gown that covered the body from the neck to the floor. Houppelandes were made in a variety of fabrics, from simple wool to rich silk and velvet. Women's houppelandes were increasingly tailored so that the gown fit closely across the upper body, while the skirt billowed outward. Women also wore the bliaut, another long gown. Increasingly men choose to wear hose and breeches on their legs, and a tunic or a pourpoint (a closely fitted, padded overshirt) on their upper body. The pourpoint evolved in the fifteenth century into the doublet, the most common male garment of the century. Both men and women also wore a variety of overgarments, including a light cape called a mantle, and the cote and cotehardie, similar to the ones worn in the Middle Ages.

The costume revolution of the late fifteenth century

Several important trends came together in the late fifteenth century to mark a real change in costume styles across Europe. The first, mentioned earlier, was the general rise in wealth across the con-

tinent. Increased political stability and expanding trade meant that more people in the growing European cities could afford the finer things in life, notably clothing. The growing wealth allowed people to wear a variety of different fabrics, including silk, taffeta, and velvet, along with the traditional cotton, wool, and linen. Some of the wealthiest industries in early Europe grew out of the production of textiles, or fabrics.

This general increase in wealth allowed the tastes and preferences of the wealthy in Italy and Burgundy to spread across Europe. Following these trends, men wore more closely fitting hose and doublets. Their doublets, which had once been buttoned to the neck, opened to an ever-deeper V neck, with long laces crossing the V and revealing a shirt beneath, usually made of white linen. Men's hose were sewn together at the genital area, and we see the first use of the codpiece, a padded covering for the genitals. At the end of the century, padding in men's clothes created the appearance of broad shoulders.

Women's clothing also saw changes late in the century. Gone was the bunching of fabric in front of the stomach, which had created a pregnant look, and the billowing sleeves. Women's gowns became much more closely fitted in the torso and arms, while skirts billowed outward. Beginning in 1468 women in Spain began to use round hoops worn inside their skirts to give the skirt shape and make it swish when they walked. These hoops, called farthingales, would be very popular in the sixteenth century.

Increasing wealth and a desire on the part of people to use dress as a marker of status led to the relatively swift changes in clothing styles that we know today as fashion. In fact, one of the first fashion crazes began in 1477 when Swiss soldiers introduced a trend called slashing, in which small cuts were made in an outer garment to reveal the rich fabric beneath. Soon this style was copied throughout Europe and used on all varieties of garments.

The trends that began in the fifteenth century truly became widespread in the sixteenth century, when all of Europe flowered during the period known as the Renaissance.

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Dagging and Slashing

Dagging, seen here on this man's sleeves, is a decorative edge that was commonly used to distinguish and beautify the clothing of fifteenth-century Europeans. *Courtesy of the Library of Congress.*

Seen between the late fourteenth and sixteenth centuries, dagging and slashing were decorative techniques that were used to distinguish and beautify garments. Both techniques were used on the common garments of the day to add decoration in accordance with fashion trends. In this way they were related to similar fashion trends throughout human history, such as the use of clavi, or stripes, on Roman togas and tunicas or the use of fringe on shirts in the twentieth century. Both dagging and slashing illustrated the growing importance of intricate, unique details in fashion in the Renaissance.

Dagging involved cutting a series of patterns in the edges of fabric. Those patterns, or dagges, could be long U or V shapes, or complex leaf-like designs. Beginning in the fourteenth century and proceeding well into the fifteenth century, dagges were cut into the edges of sleeves and hems of both men's and women's garments, including houppelandes, bliauts, cotes (all long gowns and robes), and virtually any outer garment.

The decorative technique known as slashing involved making small cuts in the outer fabric of a garment so as to reveal the inner lining. As with dagging, slashing was

performed on all variety of garments, from men's doublets, a padded overshirt, and breeches to women's gowns and even to shoes. The practice of slashing was introduced by Swiss army troops following their defeat of Charles the Bold (1433–1477), duke of Burgundy, in 1477. As the tattered Swiss troops ransacked the villages of Burgundy, a region of present-day France, they cut up bits of tents and banners and threaded these scraps through holes in their own garments. The effect was to have brightly colored pieces of fabric poking out from underneath an outer garment. Upon their return home, wealthy people began to imitate the fashion and it soon caught on throughout Europe. Slashing remained popular in Europe through the 1500s.

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Doublet

The doublet, a slightly padded short overshirt, usually buttoned down the front, with or without sleeves, was one of the essential men's garments of the fifteenth and sixteenth centuries. The basic form of the doublet came from the pourpoint, a padded shirt that was originally worn by knights under their armor. This form-fitting shirt was soon worn by most upper-class men. While the basic shape of the doublet remained the same, the garment was modified in many ways over the course of the several centuries in which it was worn, thus keeping it in fashion.

The name doublet referred to the duplicate layers of material used to make the shirt. The inner lining was usually made of linen, while the outer layer was made of heavy silk. Depending on the current fashion, these layers were filled with various amounts

The doublet, a slightly padded overshirt as seen in this illustration, was one of the essential men's garments of the fifteenth and sixteenth centuries.
Reproduced by permission of © Historical Picture Archive/ CORBIS.

of bombast, or padding. During the late fifteenth and early sixteenth century padding was added to the shoulders and upper arms, making the shoulders look very broad. One fashion of the late sixteenth century was called a peascod-belly, which made the lower stomach area so filled with padding that it made a man look pregnant. The doublet usually ended right at the waist and sometimes came to a point in the front. It was worn at first with a short skirt and later with breeches, a type of pants, and hose.

The doublet was a key garment in the transition from the long, draped garments of the Middle Ages to the more fitted styles of the Renaissance. At first the doublet was buttoned all the way to the neck, but during the late fifteenth century the neckline of the doublet opened to a wide V shape, the better to show off the linen shirts and ruffs, or pleated collars, that were becoming fashionable. The sleeves showed changes, varying from tightly fitting from shoulder to wrist, to very puffy at the upper arms. Often sleeves were separate garments that were fastened at the shoulder, with the fasteners hidden by small wings on the doublet. Beginning in the late fif-

teenth century, doublets were one of the primary garments to use slashing, a fashion statement that involved making small slits in the outer fabric of the doublet and then pulling out or revealing pieces of the inner lining.

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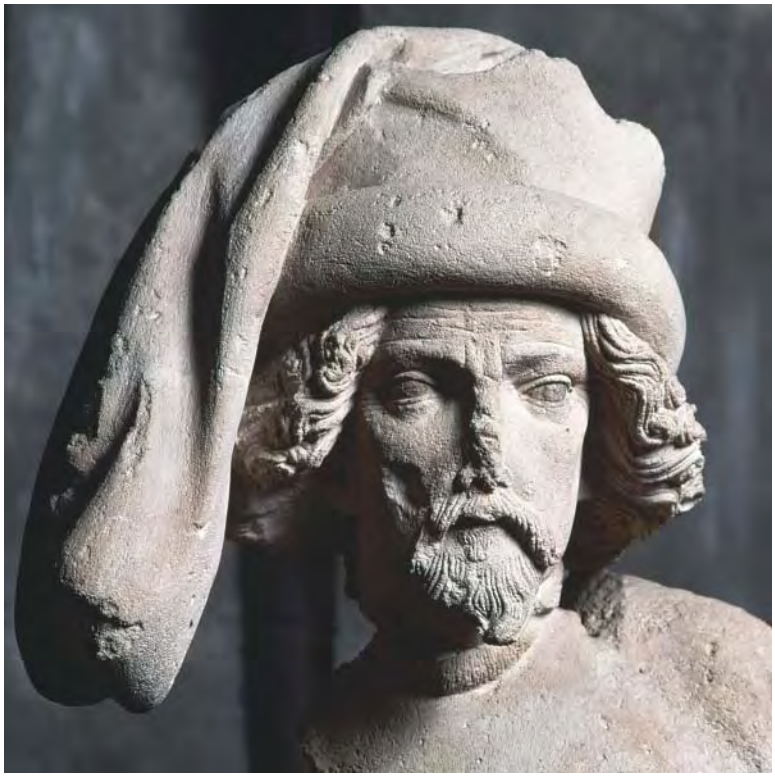
[*See also* **Volume 2, Europe in the Middle Ages: Pourpoint; Volume 3, Fifteenth Century: Dagging and Slashing; Volume 3, Sixteenth Century: Sleeves**]

Fifteenth-Century Headwear

Like many of the fashion trends of the fifteenth century, the headwear worn during the fifteenth century underwent a shift after about the 1470s. In the first part of the century, headwear and hairstyles generally followed the conventions of the late Middle Ages (c. 500–c. 1500). Men tended to wear their hair in a bowl cut, although Italian men tended to prefer longer, curlier hair. Men were generally clean shaven. In fact, an English law from 1447 made it a crime for a man to grow a mustache. Men could wear a variety of hats, from the common hood, a staple of the Middle Ages, to the turban and a wide variety of other hats. One of the more popular hats of the early fifteenth century was the sugar-loaf hat, a felt or wool hat that was worn close to the head at the top and back and had a large bulge, shaped like an oval loaf of sugar (sugar was packaged at the time in these large loaves), sticking off the back top of the head.

Women's hair was obscured in most tapestries and paintings of the period, following the custom of having married women cover their hair. Before marriage, however, women wore their hair very long, often braided and piled on top of the head. For wealthy women, the headdress was an essential part of the wardrobe. Much time and energy was spent plucking or shaving hair from the forehead and the back of the neck to keep hair from appearing from below the rim of the elaborate hats that were worn. Along with the steeple and ram's horn headdresses of the fourteenth century, women added a variety of headwear that towered over or elongated the profile of the head. Decorative veils were hung from various parts of the headwear, not for modesty but to add decoration and bulk. Many women used a bourrelet, a thick padded roll, to add bulk to their headwear. The bourrelet could be worn at the top or the back of the head and was held in place with straps or pins. This heavy headwear was most likely very uncomfortable and surely



Hats were an extremely popular piece of headwear for men in the fifteenth century. *Reproduced by permission of © Adam Woolfitt/ CORBIS.*

restricted movement. Both men and women of the lower classes continued to wear simpler headwear such as a coif, a small cloth tied around the head beneath the chin, or a simple beret. Out of modesty, women covered their necks with a wimple or a barbe, simple pieces of fabric that covered the chin and neck.

Later in the fifteenth century men's hairstyles began to show some real changes. Perhaps following the conventions of Italian men—among the richest and best-dressed in all of Europe—men throughout Europe began to wear their hair longer, sometimes to shoulder length. Men generally did not wear beards and mustaches, but facial hair did become popular for brief periods of time in each of the European states. Hat styles remained similar, though more ornament was added. Feathers especially became popular late in the century.

Women continued to wear tall, cone-shaped headdresses into the 1480s and to raise their foreheads by shaving and plucking. After the 1480s, however, the tall projections disappeared from headwear, replaced by much smaller headdresses that framed the face. These fabric headdresses might be richly adorned with jewels or embroidery. As headwear styles grew simpler, hairstyles grew more complex. Hair was braided and woven into ornate buns and decorated with ribbons, jewels, and strings of pearls. False hair was used to add to a hairstyle, and many of the richest women wore wigs to avoid having to spend so much time having their hair styled. Hair dying was most common in Italy, where blonde was the favorite color, as it had been since the time of the Roman Republic (509–27 B.C.E.).

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Barbe

During the late Middle Ages (c. 500–c. 1500) and early Renaissance, a married woman was generally not considered properly dressed without a head covering of some sort. There were many types of head coverings and other accessories that covered not only a woman's head and hair, but also modestly draped her ears and neck so that only her face was visible. One of these accessories, which was popular during the 1300s and early 1400s, was the barbe, a more formal version of the wimple, another form of neck drapery. Named after the French word for "beard," the barbe was a piece of cloth that fit directly under a woman's chin and hung down to cover her chest, somewhat like a man's beard. Most barbes were made of simple white linen fabric, and many were pleated with tiny folds ironed into the cloth. The sides of the barbe were brought up on either side of the head, covering the ears, and pinned on top of the head. A veil or other head covering was usually worn with the barbe.

A variation of the barbe was the simpler barbette, or "little beard." The barbette was a strip of linen fabric, which passed under the chin, over the ears, and around the top of the head. The barbette did not provide quite as much coverage as the barbe but was a very common part of women's headgear. Barbes were very modest garments and were often worn by widows or other women in mourning.

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[*See also* **Volume 2, Europe in the Middle Ages: Wimple**]

Fifteenth-Century Body Decorations

The fifteenth century was a time of transition in the ways that people ornamented their bodies. The use of jewelry and accessories became more and more prevalent and showy over the course of the century, reflecting the growing richness of the various kingdoms of Europe and paving the way for the absolute excess of display that occurred in the sixteenth century.

As in the early Middle Ages (c. 500–c. 1500), bathing was not a regular practice throughout most of Europe, except for in Italy. Wealthy people might bathe once every few weeks and the poorer classes bathed far less frequently. In order to mask what must have been very strong body odor, wealthy people used large amounts of perfume. Perfumes of the fifteenth century were fairly simple, consisting of crushed blends of natural products such as flowers and spices. (The extraction of oils to create modern perfumes did not occur until the sixteenth century.) Some people carried small metal balls called pomanders that were filled with crushed flowers or herbs; they waved these in front of their noses to mask offensive odors.

Makeup provided women with subtle ways of enhancing their appearance. The general trend during the fifteenth century was toward understated, discreet makeup, so women did not use bold colors for rouge or eye makeup. Instead they used a variety of treatments to make their skin appear pale and used subtle shades of pink to add blush to their cheeks or red to color their lips. Women continued to use white lead and other dangerous chemicals to whiten their face, unaware of the consequences to their skin and health. Because they didn't bathe very often, these toxic layers of white face paint might stay on for several days.

As the kingdoms of Europe became wealthier, members of the royal courts used jewelry to display their wealth. The wealthiest citizens of the city-states of Italy, especially Florence, and the kingdom

of Burgundy, in present-day France, led the way in the use of jewelry. They hired expert craftsmen to make detailed gold jewelry, including necklaces, rings, and pendants. They also showed the first preference for diamonds, and jewelers developed new cutting techniques to show off the brilliance of this gem. The love of jewelry soon spread throughout Europe and certain forms of jewelry became especially popular. Necklaces and wide jeweled collars displayed precious gems or plaques and pendants of gold. Jewels were also added to the belts that were worn with most garments. These belts, some of which could be quite broad, might also be adorned with gold chains holding keys, a mirror, or a scented ball. The most popular form of jewelry was the ring. Rings could be worn on every finger and were custom made with detailed designs and many different jewels. Earrings were not common during the fifteenth century, except in Spain, where they became popular toward the end of the century.

Another important accessory of the period was a pair of gloves. The skills of tailors increased in the late fourteenth century, allowing for the creation of very finely fitted clothes of thin leather made from the skin of deer and rabbit. Gloves might have decorative fur cuffs and were often perfumed, partly to mask the smell of the leather.

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Fifteenth-Century Footwear

Europeans wore a wide variety of footwear during the fifteenth century, from simple pull-on leather moccasins to highly decorated poulaines, extremely long, pointed shoes. Shoes were generally made of leather, with either wood or leather for soles. They might be held to the foot with laces or with buckles. Working people generally wore heavier leather shoes and boots, but the upper classes, who provide most of the information about clothing styles since they were the ones who often left the most records, wore fancier shoes.

There were also several different footwear styles that were popular for a time. For the early part of the fifteenth century the trend in footwear was to have pointy toes. Shoes of all styles tended to come to a point. The most popular footwear among nobles in the courts of the various kingdoms of Europe were the crackowes and the poulaines that had become so popular in the fourteenth century. These soft-soled leather shoes had very long points, some extending for nearly two feet, and often had decorative flaps and buckles. Competition to see who could wear the longest shoes made the points ever longer.

The trend toward pointy shoes came to an end around the 1470s, when a major shift in taste changed fashions throughout Europe. The long, lean look faded and was replaced by a preference for broad, chunky shapes. As a result, most shoes had blunt, squared-off toes. The most extreme examples had toe boxes, with the fronts of the shoe looking almost swollen.

Men continued to wear hose throughout the fifteenth century, and many of these hose covered the feet, with either a light leather sole or no sole at all. Historians have wondered how men kept these hose from getting dirty or wearing through. One way to protect the soles of hose was to wear pattens. Pattens were wooden overshoes

that could be worn outdoors and usually had two wooden blocks that raised the foot above the mud and dust of the streets. Some form of patten has also been used in Japan and in Arab countries.

Women's shoes seemed to have followed the general trends of men's shoes, moving from long and pointy to short and rounded. The long dresses that women wore, however, hid their feet from view in most portraits and artifacts, preventing a detailed picture of their footwear.

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[*See also* **Volume 2, Europe in the Middle Ages: Crackowes and Poulaines**]

The Sixteenth Century

The sixteenth century is widely considered to be one of the pivotal centuries in human history, a time when the overall organization and structure of human society went through a fundamental change. It was the high point of a larger historical period known as the Renaissance, which lasted from the late fourteenth through the sixteenth century. It was called the Renaissance because Europe saw a rebirth of learning, arts, and culture that had not been seen since the splendor of the Greek and Roman empires of a thousand years past. This rebirth was encouraged by the rise of universities, the creation of the first printing press in 1455, which allowed book publication to flourish, and widespread support for the arts by wealthy patrons. But more than a rebirth occurred in Europe in the sixteenth century. Expanding trade created wealth and new industries, helping to fuel the growth of the middle class; religious controversy sparked war and contributed to the growing strength and independence of nations throughout Europe; and the invention of new technologies revolutionized agriculture and industry, allowing for greater population growth. This key century is often thought to have begun the modern period of history, which continues to this day.

Perhaps the greatest trendsetter of the sixteenth century was the powerful Elizabeth I of England, who drove fashion to extremes in her pursuit of richness and ornament. *Reproduced by permission of SuperStock, Inc.*

Powerful nations

Perhaps the most significant political trend of the century was the consolidation of power in the hands of monarchs ruling large kingdoms, or nations. During the Middle Ages (c. 500–c. 1500) many minor kings, dukes, and other nobles had governed small regions. They engaged in frequent, disruptive wars with each other. By the sixteenth century, however, nobles in the regions that became England, France, and Spain had come up with a system that promoted greater stability. They gave their support—in the form of taxes and soldiers—to a single powerful monarch. The unifying presence of a stable monarch ruling over a large area reduced the threat of frequent warfare and allowed trade to expand in the areas under the monarch's rule. The economies of France, England, and Spain improved as a result, helped along by the opening of trade routes in the New World in the Western Hemisphere. The monarch's power rested on the confidence that was entrusted in him or her by the country's many nobles, so it was not always stable.

Not all of the areas of Europe were so unified and organized. In what is now Italy, city-states were the primary form of organization, and they were controlled by wealthy families who were some of the leading figures of the Renaissance, such as the Medici family. These city-states thrived on banking and trade. In present-day Germany a variety of states were loosely organized under the authority of the pope. Both of these regions would not organize into unified nations until the nineteenth century.

The Protestant Reformation

One of the forces that had united Europe throughout the Middle Ages was the religious unity provided by the Roman Catholic Church. That unity crumbled in the fifteenth and especially the sixteenth century, and this collapse actually contributed to the strength

of the monarchies. The most powerful force behind the decline of the Catholic Church was a historical event called the Protestant Reformation. The Reformation began in 1517 when German priest Martin Luther (1483–1546) posted a series of protests about church abuses on the door of a local Catholic church. Soon many others joined Luther in his break from Catholicism. By the end of the century these protesting groups, called Protestants, had created distinct religions of their own. These new religions, such as Lutheranism, Calvinism, and Puritanism, became especially influential in northern Europe.

With Protestants set against Catholics, and with Catholics in different parts of Europe arguing over divisions of power, religion became a source of real conflict throughout Europe. Powerful monarchs, such as Henry VIII of England (1491–1547), decided that they, not the pope, should be the head of the church in their nation. In 1534 Henry VIII declared himself the head of the Church of England. The overall decline in authority of the Catholic Church led to an increase in the authority of the ruling monarchies.

There were many, many more important events and trends that shaped the sixteenth century, not least the further opening of the New World to trade and exploration, but the rise of powerful nations with strong and complex economies had the greatest impact on the course of human costume.

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Sixteenth-Century Clothing

The sixteenth century was one of the most extravagant and splendid periods in all of costume history and one of the first periods in which modern ideas of fashion influenced what people wore. Some of the larger cultural trends of the time included the rise and spread of books, the expansion of trade and exploration, and the increase in power and wealth of national monarchies, or kingdoms, in France, England, and Spain. Each of these trends influenced what people chose to wear and contributed to the frequent changes in style and the emergence of style trendsetters that are characteristic of modern fashion.

Wealth and the monarchies of Europe

Perhaps the single biggest factor influencing fashion in the sixteenth century was the wealth of European kingdoms and powerful city-states in Italy. Trade and exploration had led to a boom in the economies of Europe, and the textile, or fabric, industries were at the center of that boom. Wool production in England and silk production in Italy were especially important. These industries allowed for the creation of rich fabrics. At the same time tailors guilds, or associations of craftsmen, proved very skilled at turning these fabrics into luxurious clothes. The monarchs and the members of their court were enriched by these trends and could afford the most expensive clothes. But the guild members, traders, and merchants who made up a growing middle class could also afford these clothes.

The powerful kings and queens who led European nations believed that one of the ways that they could display their power was through their clothing. Powerful leaders had always set an example by their clothes, but King Francis I of France (1494–1547), who ruled from 1515 to 1547, was the first to become a true fashion

trendsetter. He deliberately and carefully chose unique and outlandish outfits, and then challenged members of the royal court to adopt his styles as a way of asserting his leadership. Other monarchs followed Francis's lead. French King Henry III, who ruled from 1574 to 1589, set new standards for French luxury and popularized the use of lace for men, though his critics said that he dressed too much like a woman. Perhaps the greatest fashion trendsetter of the century was Elizabeth I of England, who ruled from 1558 to 1603. This pow-

The family of Emperor Maximilian I wearing layers of rich, ornate clothing and jewelry. The powerful kings and queens who led European nations believed one of the ways they could display their power was through their dress. *Reproduced by permission of © Archivo Iconografico, S.A./CORBIS.*

erful female ruler drove fashion to extremes in her pursuit of richness and ornament. Upon her death she was said to have collected three thousand gowns, eighty wigs, and an abundance of jewelry.

Fashion historian Ruth M. Green commented in the introduction to Jack Cassin-Scott's *Costume and Fashion in Colour, 1550–1760,* "fashion was initiated in courts and spread from them like ripples in a pond." Merchants and members of the middle class followed the lead of the court, and poorer members of society even tried to find ways to imitate the styles of those above them in the social order. The poorest people could scarcely copy the fashions of the wealthy, but they did change the form of their garments to follow trends and could sometimes gain access to discarded or secondhand garments.

The pressure to keep up

People's attempts to stay in fashion could be very costly. In England and France large owners of land were expected to entertain the monarch and their court when they traveled about the country. They felt pressured to throw large parties and to clothe themselves and their families in the latest and most expensive fashions. When the royal courts traveled, they nearly made the outlying nobles go broke trying to keep up with their standard of display. As Michael and Ariane Batterberry wrote in *Fashion: The Mirror of History,* "At the great country houses the 'progresses' of the queen and her entourage were as welcome as a visitation from assassins."

Monarchs and nobles weren't the only ones giving fashion guidance during the sixteenth century. People began to use new printed books to get information about clothing and manners. The first book of fashion advice for men was Count Baldassare Castiglione's *Il Cortegiano* (1561), which was translated into several languages, including English as *The Book of the Courtier*. Along with advice on conversation, horse riding, and other manners, Castiglione urged men to develop their own sense of style. Similar books soon became available for women.

Basic garments of the century

For all the changes that fashion brought to the clothing of the sixteenth century, the basic form of garments remained fairly stable.

The standard garments worn by men were hose and breeches for the lower body and a doublet, a padded overshirt, with attached sleeves for the upper body. During the early part of the century men often wore a prominent codpiece over their genitals, but this garment virtually disappeared by the end of the century. Both men and women wore ruffs, wide pleated collars, around their necks. Men wore a shirt beneath their doublets, and they wore a variety of cloaks and mantles, a type of cape, over the doublet. Perhaps the most memorable was the mandilion, a cloak draped over one shoulder almost purely as a fashion statement. The basic garment for women was the gown, but it was far from simple. Actually a combination of several garments, including bodice, sleeves, skirts, and underskirts, sixteenth-century gowns have been considered some of the most beautiful garments of any era in history.

The fact that certain garments were worn consistently throughout the century does not mean those garments stayed the same. The cut, color, and finish of garments changed considerably in response to fashion. People used embroidery, jewels, lace, ribbons, and many other forms of decoration to continually seek ways to express their own sense of style.

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Bases

Bases were a form of skirt, worn by upper-class members of the military, that were a striking departure from typical men's costume of the sixteenth century. During this period, most men wore a doublet, a slightly padded short overshirt, with hose and breeches. The bases replaced the hose and breeches. They were made of stiff, heavy cloth, and consisted of panels of fabric, often in alternating colors. The panels were attached to an inner lining in such a way as to make each of the panels either rounded or pleated. These skirts were worn for ceremonial purposes throughout Europe, especially for the large military reviews that allowed European armies to show off their strength. Men typically wore form-fitting leg stockings beneath the bases.

Bases were a form of skirt, made of heavy panels of fabric, worn by upper-class members of the military. *Reproduced by permission of © Art & Immagini srl/CORBIS.*

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Bombast

Bombast was absolutely essential to the men's and women's clothing of the sixteenth century, yet it was never actually seen. Bombast was a form of stuffing made from cotton, wool, horsehair, or even sawdust. It was used to pad and add shape to a variety of garments, including the shoulders, chest, and stomach of the doublet, a kind of overshirt, and bodice; the bulky legs of men's hose like pumpkin breeches and Venetians; or the sleeves and shoulders of women's gowns. These garments could not have attained their

exaggerated shape without the use of bombast. Today, the word "bombast" is used to refer to exaggerated speech or writing, and someone who uses such speech is referred to as "bombastic."

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[*See also* **Volume 3, Fifteenth Century: Doublet; Volume 3, Sixteenth Century: Hose and Breeches; Volume 3, Seventeenth Century: Gowns**]

Codpiece

During the fourteenth, fifteenth, and sixteenth centuries, the most common everyday clothing for men was a kind of short jacket or overshirt called a doublet worn with thick woolen, linen, or silk hose. The hosiery of the time consisted of two separate stockings that covered the legs but left an opening at the top that exposed the wearer's genitals. To preserve modesty and protect the genitals, medieval tailors invented the codpiece around the mid-1400s. The codpiece, called a *braguette* in French, was a flap or pouch of fabric sewn at the top of a man's hose to hide his genitals from view.

While the codpiece was originally created to provide modesty, it evolved into a fashion statement. By the early 1500s, the codpiece had grown larger and more decorative and had become a way to advertise one's masculinity, by exaggerating the size of his genitals. Though doublets became long enough to cover the genitals, most had a special opening in the front for the codpiece to stick through in a visible way. Some codpieces were even designed to curve upward to resemble an erect penis. Fashionable men, led by England's King Henry VIII (1491–1547), padded their codpieces to enormous sizes and decorated them with jewels. Some even used them as a sort of pocket, hiding small weapons or valuables there.

Priests and other clergy were horrified by the new style and spoke out against it. The codpiece did indeed get smaller by the

mid-1500s, possibly because Queen Elizabeth I (1533–1603) was the new ruler of England and did not appreciate this example of male vanity. By 1575 the codpiece had disappeared, replaced by short padded breeches, or pants, which provided coverage.

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Called a *braguette* in French, the codpiece was a flap or pouch of fabric sewn at the top of a man's hose. *Reproduced by permission of © Archivo Iconografico, S.A./ CORBIS.*

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Farthingales

Though farthingales were rarely seen, they were the item most responsible for the various distinctive shapes of women's skirts in the sixteenth century and beyond. A farthingale was a series of stiff hoops, usually made of wood or wicker, sewn into a fabric underskirt. It was anchored to the waist with ties and worn beneath a skirt to give the outer skirt a distinct shape.

The first farthingales were worn in Spain in about 1470 and were called vertugados. They had a small hoop just below the waist, with ever larger hoops further down the skirt. These hoops gave the skirt a perfect cone shape and allowed the outer skirt to drape in a smooth manner. As these farthingales became popular in France and England they became known as the Spanish farthingale. Many women in France and England wore two skirts over their farthingale, with the outermost skirt parted in front to reveal the contrasting middle skirt.

Later in the sixteenth century women began to experiment with widening the tops of their skirt profile. At first they added a padded roll around their waist, but later they adjusted the shape of the farthingale. One type of farthingale, called a French, wheel, or drum farthingale, used a series of identically round interior hoops. These gave the farthingale a cylindrical or drum shape. The outer skirt fit closely at the waist and then spread out over the farthingale in a cascade of folds. Finally, a bell farthingale used a combination of padding and hoops to give the skirts a large bell-shaped profile.

Though farthingales faded from widespread use by about the mid-seventeenth century, other forms of structures to give shape to skirts evolved over time including panniers, crinolines, and bustles.

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Gowns

The only appropriate outfit for a well-bred woman of the sixteenth century was a complex ensemble that is known by the simple terms "gown," or "dress." These gowns, depicted in great detail in the many surviving paintings from the period, reveal the riches available to the members of the courts that surrounded European royalty. They could be constructed of luxurious materials like silk, velvet, and lace; lavishly adorned with pearls, beads, and jewels; and decorated with the most intricate patterns of stitching and embroidery. Those gowns worn by members of royalty and wealthy noblewomen were truly works of art. Even common women dressed in gowns that mimicked the wealthy in form, though not in the quality of the materials.

The lavish gowns worn by women from this period were made from at least three distinct parts: a bodice, a skirt, and sleeves. The bodice covered the torso and was similar to a man's doublet, the tight fitting double-layered garment that covered the body from shoulders to waist. The neckline opening of the bodice could vary widely in size, though the most common style was to have a large opening that revealed much of the shoulders and crossed the chest in a slight upward curve just above the breasts. By the end of the century necklines had grown very daring, revealing a woman's cleavage. Most often, however, the area above the neckline was filled with a chemise, a light, sometimes transparent shirt that rose to the neck and that very often ended in an attached and highly decorative ruff, a wide

APRONS AND SAFEGUARDS

Aprons and safeguards were two garments women used to protect their elaborate gowns. An apron was a panel of fabric worn at the front of a skirt, while a safeguard was a full outer skirt meant to protect the wearer from the weather. The garments were endlessly flexible in their form and their quality, allowing them to be worn by all classes of women.

For the poorest women, who might only have one nice skirt, an apron was worn to protect the skirts while working. A crude apron might be made of plain wool or cotton. Wealthy women wore aprons more for decoration than for protection. Their aprons could be made of luxurious fabrics like silk or velvet, and their patterns were chosen to complement the skirt. Fancy aprons were trimmed out in decorative lace and might be embroidered with intricate patterns. Aprons attached at the waist with a tie.

Safeguards were generally worn by wealthy women seeking to protect their expensive gowns. While these outer skirts were worn for protection, a stylish woman would have her safeguard made to match her outfit.

pleated collar. The front of the bodice was a V-shaped panel that came to a defined point at or below the waist. This triangular panel, called a stomacher, was often stiffened with bone or wood and padded with bombast in order to create a flat-chested appearance.

Attached to the bottom edge of the bodice was the skirt. While the bodice was intended to give the woman a slim silhouette, the skirts worn in the sixteenth century were very wide and full and reached all the way to the floor. Skirts were made of overlapping panels and used yards and yards of fabric. They were given their distinctive shape by farthingales, rigid hoops made of cane, bone, or wood. Stitched to the interior fabric of the skirt and anchored at the waist, these farthingales could give the skirts a distinct cone shape, as with the Spanish farthingale, or a drum or wheel shape. Some gowns had a wide opening at the front of the skirt that revealed either a separate underskirt or an interior panel of a different fabric, called a partlet. Women might also wear a decorative apron at the front of the skirt or a safeguard to protect the skirt when the woman was outdoors.

The final component of the gown was the sleeves. Some bodices had attached sleeves, but many sleeves were made separately and were attached to the bodice at the shoulders by means of points, or small ties. Sleeves varied tremendously in style, from formfitting to quite puffy, from a simple single fabric to intricate panels of several fabrics with lace, ribbons, and bows. Most sleeve styles combined some form of puff, often at the shoulder, with sections of more closely fitted fabric. Sleeves usually ended in an ornamental cuff. Many women also wore false sleeves, which hung at the sides of the dress.

Gown styles varied slightly from country to country, with Germans preferring a high-waisted look and Spanish women preferring a cone-shaped skirt, but all grew more ornate as the century

progressed. Queen Elizabeth I of England, who ruled from 1558 to 1603, was known for her fantastically lavish gowns, and she set the style for all of Europe. At her death she was said to have possessed over three thousand different gowns.

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For the poorest women, who might have only one nice skirt, an apron was worn to protect their clothing while working. *Reproduced by permission of © Gianni Dagli Orti/CORBIS.*

[*See also* **Volume 3, Fifteenth Century: Doublet; Volume 3, Sixteenth Century: Bombast; Volume 3, Sixteenth Century: Farthingales; Volume 3, Sixteenth Century: Ruffs; Volume 3, Sixteenth Century: Sleeves; Volume 3, Seventeenth Century: Gowns**]

Hose and Breeches

Men in the sixteenth century had a number of choices about what to wear on their lower body, almost all involving some combination of breeches, or baggy pants, and hose. The basic combination of hose for the lower legs and breeches for the waist and upper legs had been in use since about 1200.

The simplest part of the hose and breeches combination was the hose, a precursor to knit stockings. Hose were made from a loosely woven fabric and they were cut on the bias, or diagonally,

which allowed them to fit the legs snugly. It was very fashionable to show off the shape of the legs, and upper-class men sought out tailors skilled in making tight-fitting hose. Late in the century knitting began to be used to make hose, which made for a stretchy, formfitting look, but did not become common until the seventeenth century. If worn with longer breeches, hose might reach just to the knee and be held in place by a garter. By the fifteenth century, however, tailors had developed the ability to join what were once two

The man and boys are wearing hose and pumpkin breeches, which were often made in panels of alternating fabric and padded to give them a particular shape.
Reproduced by permission of © Historical Picture Archive/ CORBIS.

separate leg hose into one garment, joined at the crotch. This allowed for full-length hose and shorter breeches, allowing more of the leg to be shown. Hose might be made in a variety of colors, though off-white seems to have been the most common.

Breeches, a form of pants, came in a wide variety of styles. The most common form of breech was called the trunk hose. Trunk hose were attached to the bottom of the doublet, a padded overshirt, with points, or small ties, and bagged outward before fastening on the upper leg. They looked almost like a puffy short skirt. Trunk hose were often worn with canions, a loose-fitting hose for the upper leg. An exaggerated form of trunk hose was known as pumpkin breeches. Made with contrasting vertical panels of fabric, these breeches ballooned outward, making it look as if the wearer had a large pumpkin about his waist. Venetians were a form of breeches that reached to the knee; they were padded at the waist and upper thigh and grew slimmer as they reached the knee. Pluderhose were baggy all the way from the waist to the knee, and the baggy fabric hung down to hide the fastening at the knee. The longest breeches, known as slops, reached all the way to the calf.

Breeches could be made from a variety of fabrics, including wool, cotton, silk, and velvet, and could be among the most intricate of men's garments. In many cases breeches were made in panels of alternating fabric, and they might be trimmed out with lace strips of fur. Very often breeches were padded with bombast, a form of stuffing, to give them a particular shape. Although padded breeches were most common among upper-class men, simple hose and breeches were worn by men of all classes.

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[*See also* **Volume 2, Europe in the Middle Ages: Hose and Breeches; Volume 3, Sixteenth Century: Bombast**]

Mandilion

Over the top of their doublets (a slightly padded overshirt) and jerkins (a close-fitting, often sleeveless, jacket), men of the sixteenth century wore a number of jackets or cloaks. These cloaks were worn for warmth but also for decoration. Some were made in a material that matched the wearer's hose. Late in the century one such cloak, called a mandilion, was used almost entirely for decorative purposes. The mandilion was a long-sleeved, hip-length cloak that opened down the front; it could be made of silk, velvet, linen, or other fabrics.

What made the mandilion unusual was the way it was worn, especially by the soldiers among whom it was popular. Instead of wearing it over both shoulders like a regular cloak, stylish men draped the mandilion over one shoulder, leaving one sleeve hanging down the front and the other down the back. For reasons that are not known, to wear the mandilion in this manner was called "Collie-Westonward." It became so common to wear the mandilion this way, according to fashion historian Virginia LaMar in *English Dress in the Age of Shakespeare,* that tailors eventually made the jackets with false sleeves since they were never used.

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Ruffs

One of the most distinctive fashions of the late fifteenth and sixteenth centuries, the ruff was a wide pleated collar, often stiffened with starch or wire, which stood out like a wheel around the neck. Expensive and time-consuming to care for, the ruff was only

for the wealthy. Ruffs had the effect of holding the head up in a proud and lordly pose, which made them popular with nobility across Europe. Both men and women wore the awkward ruff.

In the late 1400s the necklines on men's doublets, slightly padded short overshirts, and women's gowns opened to reveal the shirts worn underneath. These shirts were often closed at the neck by means of a drawstring laced through the edge of the fabric. When such a string was drawn tight, it produced a gathered ruffle around the neck. This ruffle soon became fashionable, and it grew in size until it became a separate piece of cloth or lace that was tied around the neck. The first wide ruffs appeared in Spain, but they soon spread to England, France, Italy, and Holland, where they remained popular well into the seventeenth century.

The ruff was a wide pleated collar, often stiffened with starch or wire, which stood out like a wheel around the neck. Ruffs had the effect of holding the head up in a proud and lordly pose, which made them popular with nobility across Europe. *Courtesy of the Library of Congress.*

Over the course of their two-century history, ruffs varied greatly in size and style. They might be as narrow as an inch or as wide as twelve inches. Ruffs could be closed, which meant that they kept their flared shape all the way around the neck, or open, which meant that they extended to the sides and back only. Open ruffs allowed for easier movement of the head, and they allowed women to reveal their upper chests, or cleavage, as was fashionable in the late sixteenth and early seventeenth centuries. Especially after the introduction of starch in 1560, ruffs could be made to stand very stiffly away from the neck, though many people preferred a ruff that lay flat. Ruffs were often made of lace and paired with lace cuffs at the sleeves.

Ruffs created controversy in the sixteenth century. Protestant groups that protested against excesses in fashion singled out the ruff for criticism, calling the larger ruffs "millstones" or "cartwheels." Ruffs were somewhat impractical: they restricted movement considerably, and those who wore wide ruffs often had to eat with special long utensils so that they could reach their mouths. Some European governments tried to pass laws to restrict their size. Queen Elizabeth I of England, who ruled from 1558 to 1603 and who

MEDICI COLLAR

The ultimate extension of the ruffs, or wide pleated collars, that were so popular among the wealthy in the sixteenth century was the Medici collar. A Medici collar provided a large, decorative frame around the sides and back of a woman's head. The collar was typically worn with a gown with a décolleté neckline, a low neckline that revealed a woman's cleavage. Supported by wire or heavy starch, these collars of lace, embroidered satin, or some other light material could reach great heights, towering over the shoulders and head of the wearer. They might be studded with tiny jewels and could be worn with a normal ruff if desired.

The Medici collar was introduced and named after Catherine de Médicis, who was Queen of France from 1560 to 1574. The collar may be most associated, however, with Elizabeth I of England (1533–1603), whose great flair for dramatic clothing styles made her the fashion trendsetter of the century. Medici collars have remained in use up to the present day, though they are now worn only in pageants or shows.

loved to wear ruffs herself, passed a law in 1580 that limited the size of ruffs worn by people outside her court. She even posted guards at the gates of the city of London in England to monitor the size of ruffs. Like most laws limiting clothing, called sumptuary laws, this law did not have much effect.

It took a lot of work to care for a ruff properly. They were preserved by servants in special boxes. Starch was painted on the white linen fabric used to make ruffs. The fabric was then carefully folded into pleats, sometimes in the shape of figure eights. They were then pressed and dried with a hot round rod called a goffering iron. The very wide cartwheel ruffs were too heavy for starch alone and required a metal framework over which the linen fabric was stretched.

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Sleeves

Fabric arm coverings, or sleeves, were an essential part of the clothing ensemble worn by both men and women during the Renaissance. Although sleeves were sometimes attached directly to

men's doublets (overshirts) and jerkins (jackets) or to the bodice of women's gowns, just as often they were made separately and were attached to garments by means of points, or small ties at the connecting end of both garments. Because these sleeves were interchangeable, they could be worn with a variety of garments to create a different look.

There was a huge variety of sleeve styles that were worn during the sixteenth century and beyond. They all used some of the several distinctive sleeve styles, including puffs, panes, and padding. Puffs were large bunches of fabric that puffed out in a circle around the arm. They were most common at the top of the sleeve, near the shoulder, but could also appear at the elbow or at the wrist. One German sleeve of the midcentury featured a series of puffs all the way down the arm. Another common sleeve feature was panes. These were panels of fabric that ran the length of the sleeve. They might be in contrasting colors or fabrics and were sometimes pleated. A popular style of the late century was called rising panes and featured a series of panes caught into vertical puffs. Also late in the century padding and stiffening was added to allow sleeves to hold a rounded melon shape. All of these features were used to add volume to various parts of the arm.

Sleeves were an essential part of sixteenth-century fashion. Sometimes sleeves were attached directly to the clothing, and other times they were made separately and were attached by means of small ties. *Reproduced by permission of © Francis G. Mayer/CORBIS.*

Most sleeves combined puffs and panels with a length of sleeve that was very close fitting. These features were adorned with ribbons, jewels, slashing, a decorative technique that involved making small cuts in the outer fabric of a garment, and other decoration. Both men and women might also wear false sleeves along with regular sleeves. These attached at the shoulder but hung down behind the arm, often in large billows of fabric.

Sleeves were an essential part of the wardrobe, so they were made in the same rich fabrics as other garments, including silk and velvet. They often had fancy lace or linen cuffs attached to the ends of the sleeves.

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[*See also* **Volume 3, Fifteenth Century: Doublet; Volume 3, Seventeenth Century: Gowns**]

Sixteenth-Century Headwear

As in the preceding several centuries, the hairstyles worn during the sixteenth century were driven by the tastes of kings, queens, and their courts. During the early part of the century, for example, French king Francis I (1494–1547) wore his hair in a long bob and many in France followed his example. In 1521 an accident led to a portion of Francis's hair catching fire, and the king was forced to cut his hair short. Again, his court and many other Frenchmen followed suit. Henry VIII (1491–1547), the king of England, liked the new French style and cut his hair short. In fact, he liked his short hair so much that in 1535 he commanded everyone in his court to cut their hair as short as his. The trend toward short hair for men, usually worn no longer than the bottom of the ears, continued for the better part of the century. It was only very late in the century that men began to grow their hair long, and they would keep it long for nearly two centuries.

The same kings who liked short hair also preferred beards, and there were a great variety of beard styles worn throughout the century. Only older men and poor men wore long, poorly trimmed beards. Upper-class men and those who wanted to be fashionable trimmed their beards and mustaches neatly. Some of the most popular styles were the *pique devant,* a narrow beard that came to a point, and the spade, which was shaped like a slightly rounded shovel. Some men cut their beard off square and others were even known to wear a forked beard.

Men also wore a variety of hats. Early in the century simple bonnets or caps, low, soft hats with narrow brims, were most popular. After about the 1570s, however, larger hats became more popular. Hats could be made of felt, leather, or even fur. The copotain, a tall, round-crowned hat with a medium brim, was one of the most popular hats. Hats could be worn very simply, or they might be

Bobbed hair and beards, as seen here on Sir Francis Bacon, were very popular on men in the sixteenth century. *Courtesy of the Library of Congress.*

adorned with feathers, jewels, or decorative headbands.

Women continued to wear the large hats and headdresses of the previous century, but only in the earliest part of the sixteenth century. The custom that kept mature or married women from showing any of their hair in public was fading, and hat styles began to allow more of the hair to show. By midcentury hats and veiled headdresses, called lappets, and French hoods stood away from the forehead and temples to reveal rows of artfully curved hair. Very late in the century, and especially among royal women such as Queen Elizabeth (1533–1603) of England, small coronets (crowns) or jeweled hairpieces replaced the hat and allowed a nearly complete display of the hair. Elizabeth had dramatic red hair, but she was known to possess eighty wigs of varying color and style.

Women continued to wear their hair as they had during the fifteenth century: long and straight and styled with a variety of braids, curls, rolls, and other forms of wrapping. Metal hairpins were first used to keep hair in place in 1545, and by the end of the century women were using wire hair frames called palisades to give structure to their elaborately braided and styled hair. It was very common for women to add strings of jewels or flowers to their hair, or to string ribbons through their braids. Wigs or sections of false hair were also used when the woman's own hair was too thin or not long enough for the desired style. Also, many women used dyes or other methods to color their hair, with blond and red being favorite colors.

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Copotain

One of the more common hats worn by men during the sixteenth century and into the seventeenth century was the copotain. Generally black in color and made of a thick felt, the copotain had a medium size brim, ranging between one and three inches, and a tall rounded crown. It was sometimes worn with a hatband, a band made of leather or fabric that ran around the crown just above the brim. Popular throughout Europe from about the 1550s onward, the hat became particularly associated with conservative gentlemen and was later adopted by Puritans, a very conservative, or traditional and opposed to change, Protestant religious group. Puritans wearing the

Popular throughout Europe from about the 1550s onward, the copotain hat first was associated with conservative gentlemen and later was adopted by Puritans. *Reproduced by permission of © Bettmann/CORBIS.*

hat in the British colonies in North America in the seventeenth century often had a simple buckle on the front of their hatband.

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Hair Coloring

From as early as the founding of the Roman Empire in 27 B.C.E. women have been known to color their hair. Blonde has often been the most sought after color, perhaps because it resembles gold, perhaps because it is the least common natural color. Europeans in the sixteenth century were no different, though they did pursue new ways to lighten their hair. Women living in the Italian city of Venice in the late sixteenth century were known to sit all day in the blazing sun wearing a special crownless hat that allowed the hair to stick out the top and be bleached by the sun, yet kept the rest of the face covered. One contemporary observer, quoted in Richard Corson's *Fashions in Hair,* tells of a Venetian woman who sat in the hot sun so long that, "although she obtained the effect of her desires [blond hair], yet withall, shee procured to her selfe a violent Head ach, and bled almost every day abundantly through the Nose; and on a time being desirous to stop the Blood by pressing of her Nostrils, not farr from her right Eye toward her Temple, . . . as it were by a hole made with a needles point, the Blood burst out abundantly." Women in northern Europe, where the sun was not so constant, sought out various dyes for their hair, which had become sophisticated enough to allow women to obtain a variety of different shades of blond.

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Palisades

One of the major trends of the late sixteenth century was for women to expose more of their hair and to wear more elaborate hairstyles. Borrowing from the tradition of creating massive shaped hats with the use of wire cages, such as the steeple and ram's horn headdresses of the fourteenth and fifteenth centuries, women began to use stiff wire to give structure to their hair. These wire structures were called palisades after the word for a fence of stakes used for defensive purposes in war. The term palisades was probably not coined by women who liked the fancy hairstyles, but rather by those who thought the styles were excessive and silly.

Women and their servants could use palisades in a number of ways. A common use of wire was to create a kind of dome above the forehead and to attach a linen cloth that flowed over the back of the head, revealing the hair beneath. Women might also braid their hair around a wire framework. The wires allowed the hair to take a variety of shapes that would be impossible without the underlying structure. Wire was also used with pads to give extra volume to the hairstyles and as an anchor for the strings of jewels and ribbons used to create the elaborate hairstyles of the late sixteenth and seventeenth centuries.

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[*See also* **Volume 2, Europe in the Middle Ages: Ram's Horn Headdress; Volume 2, Europe in the Middle Ages: Steeple Headdress**]

Sixteenth-Century Body Decorations

The personal grooming habits of people in the sixteenth century seem strange to us today. On the one hand, wealthy people took great care with their hairstyles and, in the case of women, with their makeup. On the other hand, the practice of bathing was infrequent among even the wealthiest people and quite rare among the poorer classes. Europeans in the sixteenth century simply misunderstood the nature of disease and believed that they could get sick if they used water to clean themselves. Other than this odd belief, Europeans from this period took great care with their appearance and with the accessories that they chose.

The use of makeup was widespread among wealthier women in the kingdoms of Europe. The most common form of makeup was white pancake makeup applied to the face, with bright red rouge used to color the lips and the cheeks. As fashion historian Ruth M. Green noted in the introduction to *Costume and Fashion in Colour, 1550–1760,* by Jack Cassin-Scott, the contrast of these colors would have made women look doll-like in bright light, but probably appeared more subtle in the candlelit castles of the time. The cosmetics used during this period were based on poisonous preparations of lead and quite unhealthy.

Both men and women wore a number of accessories as part of their typical outfit. For men, the most common accessories were a belt, a sword, and a pair of gloves. Men wore a simple leather belt from which they hung their sword, an item that no gentleman would do without. The sword might be highly ornamented, with its sheath and handle bearing jewels or other decoration. Men also tucked their leather gloves into their belt. Women carried a range of accessories, including fans, soft Cordoba leather gloves, and handkerchiefs. One of the most unique fashion accessories was the pomander, a metal or gold ball that contained perfume and was attached to the belt

HYGIENE

The definition of hygiene, or personal cleanliness, has varied from culture to culture throughout history. However, one thing is clear: contrary to popular belief, people have not become cleaner over time. Many factors, including local customs, the outbreak of disease, scientific knowledge, and religious beliefs, have affected the ways people clean their bodies and clothes and dispose of their wastes.

The idea of regular bathing as an important part of personal hygiene is not a modern one. Ancient Romans bathed themselves regularly in large public baths before the first century C.E. In Europe during the Middle Ages (c. 500–c. 1500) there were also many public bathhouses, called "stews" by the common people who used them. In the early 1300s some European monks, men who dedicated their lives to the Catholic Church by joining religious orders, had plumbing that brought water for bathing inside the monasteries where they lived. However, the bubonic plague, a very contagious, often fatal bacterial disease which swept much of the world during the fourteenth century and was also known as the Black Death, caused the closure of many public gathering places, including the public baths. People believed that public baths may have caused the disease, inspiring in many Europeans a fear of using water to clean the body. Some Christians had long believed that submerging the body in water could wash away the holy water of the baptism ritual. After the arrival of the plague, this mistrust of water increased. Many people believed that placing water on the skin would open the pores, allowing disease to enter the body. Alongside these superstitions there was good reason to doubt the safety of water. During the 1400s and 1500s plumbing was fairly primitive and, in large cities, sewage flowed down streets and gutters in open streams that smelled bad and carried disease. Even the water from wells could be contaminated, and no way to purify such water had yet been discovered.

with a cord or tie. Many women of the time are pictured holding the pomander near their nose, perhaps to ward off the smells of body odor that must have filled the air. Because of this lack of sanitation, men and women alike also draped flea furs about their necks to attract the fleas that infested their clothes away from other parts of their body.

"As for jewellery (sic)," writes Ruth M. Green, "there could hardly be too much of it" for both men and women. Men wore rings, long dangling neck chains, pendants, and even jeweled earrings. Women also wore rings on every finger and even the thumb, as well as bracelets and necklaces. Goldworking skills were highly refined during the era, and widespread exploration and trade made a variety of jewels available to the wealthiest people. Perhaps the most striking use of jewels during this period was as ornamentation for garments. Nearly every garment worn could be enhanced by jewels sewn onto the surface or worn on belts or garters around the

Rather than washing in water, the preferred way of cleansing the body during the sixteenth century was to wipe it with white linen cloths, which were thought to have healing properties. The poor had little linen and no servants to keep it clean and white. They also had little leisure time for bathing or washing clothes. It became common among the poor to bathe only twice a year, once in the spring and once in the fall, though the face, hands, and teeth were usually cleaned daily. The teeth were usually brushed with a chewed twig, then wiped with cloth. The wealthy bathed more frequently, sometimes weekly or monthly. In addition, their servants kept them supplied with clean white linen, both to wipe their bodies and to wear. While most nobles wore clean linen every day, other clothes were seldom washed. The very wealthy simply gave away their clothes when they were too dirty to wear.

Soap had been invented in the Orient and brought back to Europe during the eleventh century by soldiers returning from the religious Crusades to extract control of the Holy Land from the Muslims who lived there. The new soaps were expensive, however, and even the king seldom used them. Instead, most of the royalty and nobility concealed the smell of imperfectly cleaned bodies with a variety of strong perfumes. Most wealthy people carried bottles of perfume, pomanders (scented jeweled balls), or scented handkerchiefs with them at all times. The poor simply smelled.

The idea that germs cause disease and infection, and that cleanliness can prevent the spread of germs, was not widely understood until the 1800s, but a sixteenth-century French doctor named Ambroise Paré (1510–1590) did discover the value of cleanliness in treating wounds. On the battlefield Paré ran out of boiling oil, the usual treatment for soldiers' wounds, and treated his remaining patients by simply washing their wounds with water. When he discovered that the washed wounds healed, while those treated with oil got worse, he spread the word. Doctors throughout Europe soon stopped using the boiling oil treatment in favor of water.

sleeves, legs, or waist. Women often laced strings of pearls into their hair, and ruffs, wide pleated collars, and high collars were also studded with small pearls and jewels.

The jewelry, accessories, and makeup discussed were used only by the wealthy people who attended the courts of the kings and queens of Europe and perhaps by the wealthiest merchants of European cities. Most ordinary people in the sixteenth century could not afford and would have had little use for these impractical elements of costume.

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Cordoba Leather Gloves

Among the many accessories that both men and women might carry in the sixteenth century were finely made Cordoba leather gloves. People carried a variety of gloves during the time period, including gloves made from leather, suede (leather with a rough surface), or kid (the skin of a young goat), but the most prized gloves were made of leather from Cordoba, Spain. Cordoba had been a center for leather tanning since the eighth century C.E., and it was known for the outstanding quality of its leathers, which came in a variety of colors. A fancy pair of gloves had delicately sewn fingers and might be perfumed. Some gloves had long gauntlets, or decorative extensions that extended beyond the wrist. These gauntlets might have fringes or scallops and could be embroidered or studded with jewels.

The fanciest Cordoba leather gloves were probably never worn. Instead they were carried as a pair, either held gracefully in the hand or tucked into a decorative belt worn around the waist. The gloves that people actually wore for work, riding, or bird handling were made of more common leather.

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Fans

Fashionable ladies in the sixteenth and seventeenth centuries were known for carrying a variety of personal accessories, including gloves, pomanders (scented jeweled balls), handkerchiefs, and fans. Fans had been used in China from as early as 3000 B.C.E. and were popular in Japan beginning in the seventh century C.E. People began to use feather fans during the Middle Ages (c. 500–c. 1500) and the rigid board fan, usually made of decorated wood, came into use in Italy early in the sixteenth century. The folding fan was imported to Europe from the Orient in the sixteenth century and quickly became popular among noblewomen in the courts of Spain, Portugal, Italy, France, and England.

As with other elements of costume from this period, decoration was the key to the fan. Fans could be made of all variety of materials, from exotic bird feathers to delicate lace to gilded wood. No expense was spared to make fans for the richest women. The way that a fan was used was also an important part of a woman's overall presentation. A woman might shyly hide her face behind a spread fan, or wave her fan about in a dramatic manner.

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[*See also* **Volume 2, Early Asian Cultures: Fans**]

Flea Fur

More than any other garment, the flea fur helps us to understand just how different living conditions were in sixteenth-century Europe. People of the period did not bathe very often, and they rarely washed their clothes or bedsheets. The conditions were

One of the ways that sixteenth-century Europeans combated fleas was with flea fur, which was worn about the neck in the hopes that the fleas would prefer the thick fur of the animal to the skin of a human. *Reproduced by permission of © Archivo Iconografico, S.A./CORBIS.*

perfect for infestations of fleas, small bloodsucking insects that live on the bodies of warm-blooded animals like humans. Even the wealthiest people had to endure frequent bites from fleas. One of the ways that they combated the pests was with flea fur.

A flea fur was made from the pelt of a small furry animal like a mink, an ermine, or a ferret. It was worn about the neck in the hopes that the fleas would prefer the thick and smelly fur of the animal to the smooth and smelly skin of a human. Wealthy people added ornaments to their flea furs, including jeweled clasps and golden chains. It is unknown whether poor people wore shabbier flea furs made from the pelts of rats and other less desirable rodents or simply endured the flea bites.

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Handkerchiefs

One of the true fashion innovations of the sixteenth century was the introduction of the handkerchief as a fashion accessory. Handkerchiefs themselves were not new; people had been carrying a small cloth for blowing their nose for years. These soiled items,

however, were kept tucked away out of sight, causing uncertainty as to when the first handkerchief was actually invented. In the sixteenth century, however, the handkerchief came out of the pocket and into public scrutiny. The same women who dressed in exquisite silk gowns with delicate lace ruffs, or collars, and cuffs had their tailors add lace or a scalloped edge to a fine linen cloth and elevated the handkerchief to the status of fashion accessory. A fine lacy handkerchief, or hanky, was not tucked away in a pocket but held in the hand or draped coyly across the arm. It might be matched with a fan or another accessory.

In the sixteenth century, the handkerchief was made from fine cloth and decorated with lace or a scalloped edge, elevating it to the status of fashion accessory. *Reproduced by permission of © Gianni Dagli Orti/CORBIS.*

Handkerchiefs have remained a fashion accessory ever since. It is rumored in fashion history that Frenchwoman Marie Antoinette (1755–1793) was frustrated that handkerchiefs were offered in so many shapes: round, oval, rectangular, and so on. Her husband, King Louis XVI of France (1754–1793), made it a law that all handkerchiefs must be square, and they have remained square ever since. During the twentieth century it became fashionable for men to place a handkerchief in the left breast pocket of their suit coat with just an inch of the fabric sticking out of the pocket. Carefully folded and ironed, these breast-pocket handkerchiefs could come in a variety of colors, though white was preferred. Though people no longer dangle a handkerchief from their hand as a fashion gesture, the handkerchief has remained a common item for personal use to this day, though facial tissue is now more commonly used.

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Sixteenth-Century Footwear

By the sixteenth century footwear construction methods had grown quite advanced. The shoes of common people were generally made of leather, and while they were fairly simple in construction they were also very durable. Soles were made of wood, cork, or extra layers of leather, and uppers, or the tops of shoes, were either tied or buckled in place. Shoemakers, called cobblers, also developed the ability to make very tall boots for riding or fieldwork. These boots came up to the thigh and had a floppy leather cuff that could be rolled down. In the next century these boots would become fancier in their design and were commonly worn by men of the upper class. In the sixteenth century, however, they were still used primarily for outdoor work or by members of mounted military units.

The footwear of the upper classes was usually far from practical. In keeping with the century's trend toward rich fabrics and elaborate ornament, both men and women wore shoes that emphasized fashion over comfort or ease of use. Men in the early

Most wealthy men of the sixteenth century wore slippers made of soft leather, silk, or velvet, often in patterns matched to their outfits. *Reproduced by permission of © Gianni Dagli Orti/CORBIS.*

part of the century were fond of very wide-toed shoes. Leather slip-ons, called duck's bill shoes, flared out at the toe. In their most extreme form they could be as wide as twelve inches at the toe and forced men to walk like a duck. This fashion faded by midcentury, and most wealthy men wore slippers made of soft leather, silk, or velvet, often in patterns matched to their outfit. Women also adopted an extremely impractical form of shoe called the chopine. These slippers sat atop a platform that ran the length of the shoe and could be as high as twenty-four inches. Chopines were very difficult to walk in. People of both sexes also began to wear shoes with thicker heels, including the first wedge heels. Both men and women used ribbons, bows, and jewels to decorate their shoes. Such shoes were not intended for outdoor wear, of course, and both sexes wore overshoes called pattens and pantofles to protect their dainty shoes if they did go outside in them.

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Chopines

Chopines (sha-PEENS), shoes with very tall wooden or cork platform soles, inspired what some consider the first clothing fad. During the High Renaissance of the sixteenth century, fashionable, wealthy women in Venice, Italy, eagerly climbed into these shoes that ranged from six to twenty-four inches in height. Feet were secured to the pedestals with straps of leather or uppers (the part of a shoe above the sole) made of silk or other fabric. The tops of chopines were rarely seen; the shoes were more valued for their height and for the dainty stride they required of wearers. Towering on their shoes in glamorous long gowns, women who wore chopines needed the support of their husbands or maids to hobble the streets and royal courts of Venice.

Chopines made Italian women "half flesh, half wood," remarked traveler John Evelyn in his diary of 1666, as quoted in *The Book of Costume.*

The craze for chopines in Italy coincided with the peak of attraction for extravagant dress during the 1500s, when almost every article of clothing was highly exaggerated. By the late sixteenth and early seventeenth century, Spanish, French, and Swiss women were also teetering fashionably on chopines. The fad never reached northern Europe.

Chopines were not an Italian invention. The shoes signaled the establishment of trade between Venetian merchants and the Near East, or southwest Asia. Although the true origins of chopines is not known, the tall clogs Turkish women wore in bathhouses or the pedestal shoes worn by actors on Greek stages in early history may have been the inspiration for chopines. Chopines were used by the Manchus (people native to Manchuria who ruled China from 1644 to 1912) in China in the mid-1600s as a less painful alternative to the deforming effects of foot binding that had been practiced since the tenth century. (Foot binding was a common practice in China whereby young women and girls would bind their feet so as to make them stop growing.) The pedestals of Chinese chopines were much slimmer than those developed in Venice, offering women a footprint similar to that of bound feet and giving them the same difficulty walking.

Although enjoyed for their glamorous, fashionable effect, chopines were considered by some observers as tools to keep women in the home, to keep them from wandering, going astray morally. Indeed, this was the purpose of the foot binding that chopines replaced in China, and chopines did make walking a slow and difficult task. In Italy clergymen regarded the wearing of chopines as particularly admirable because the shoes inhibited the wearer from indulging in morally dangerous pleasures such as dance.

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Pattens and Pantofles

The sixteenth century was not known for its practical footwear. The shoes that most wealthy people wore indoors were either very delicate, perhaps made of silk or velvet, or very cumbersome, like the extremely high chopines worn by women. When people wanted to walk outdoors they turned to practical footwear like pattens and pantofles. Pattens were a heavy-duty outer shoe, usually made out of wood, that strapped on over the top of regular shoes. Some pattens might have a wooden sole to which was attached a metal ring several inches tall that elevated the wearer above the mud and dust of the street. Pantofles were much more delicate, resembling the garden clogs or scuffs (flat-soled slipper) of the modern day. They usually slipped on the foot and had a cork sole. By the end of the century pantofles were made of materials nearly as delicate as indoor shoes and could be highly ornate. Still, they offered protection for the feet, their main purpose.

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[*See also* **Volume 3, Sixteenth Century: Chopines**]

The Seventeenth Century

European history in the seventeenth century was dominated on the one hand by the rise of France as the greatest power in the region, and on the other hand by the great fight for political power that occurred between the monarch and the governing body of Parliament in England. These were the great social issues of the age, and they had a great influence on the way people lived and dressed. More subtle historical changes, such as the growth of the middle class and the growing differences between a luxurious Catholic and a plain Protestant sense of style also had an enduring influence on European culture and costume.

The rise of the French

The century began with power in Europe fairly evenly distributed between France, England, and Spain, but that balance would soon end. The Thirty Years' War (1618–48) was fought in Germany between the Spanish, French, Swedish, and Danish. By the end of the conflict Spain's influence beyond its borders had diminished significantly. France, on the other hand, became a great power, expanding its territory on all sides. The war also led to the creation of the Dutch Republic, or Netherlands, which became a powerful economic force during the century and beyond.

With England distracted by years of civil war and political strife, France became the reigning power of Europe. French king Louis XIV (1638–1715), who ruled from 1643 to 1715, slowly won power from the nobles and established himself as the most powerful monarch in the region. He formed a huge army, crushed internal resistance, and fought to expand his territories. He also built France into an economic power by refusing to import goods from other countries and by encouraging French industries to become Europe's biggest producers of luxury goods. Soon, France became the leading producer of such luxury items as lace, silk, ribbons, and wigs, exporting them to the rest of Europe. French political and economic power was thus used to influence taste, for all of Europe followed the fashions introduced in the French court and sold by French industries.

Years of strife in England

While France strengthened its power, England immersed itself in internal strife. The great conflict of the century was over whether the king or Parliament, which represented not the broad populace but a fairly select group of nobles and landowners, would have the greater power. This conflict was made worse by religious differences, with Catholic-sympathizing or openly Catholic kings pitted against a population that was increasingly Protestant. Long simmering political battles erupted into civil war in 1642, a conflict that ended in 1648 and was capped in January of 1649 by the beheading of Charles I, who reigned from 1625 until his death. After nearly two decades more of conflicted rule under Commonwealth chairman Oliver Cromwell (ruled 1649–60), King Charles II (reigned 1660–85), and King James II (reigned 1685–88), matters were settled with the establishment of the Protestant joint rulers William III (reigned 1689–1702) and Mary II (reigned 1689–94). Political power in England was effectively transferred to Parliament after 1689, thus creating the first representative government in Europe. Political stability and the defeat of the French in the Nine Years War (1688–97) set the stage for England to become the great world power for the next two centuries.

Though the English conflict was primarily about political power, religion played an important role in the conflict and in Europe as a whole. In general, the continent was increasingly divided into a Protestant north (England, Scotland, Ireland, the Dutch

DECLINE OF SUMPTUARY LAWS

A shopkeeper in London in 1600 could not purchase a silk doublet without threat of being fined or even thrown in prison, for laws on record throughout Europe set restrictions on the kinds of clothes and accessories that could be worn by those outside the ranks of nobles, such as knights, dukes, and earls. In England, King Henry VII (reigned 1509–47) and later his daughter, Queen Elizabeth I (reigned 1558–1603), passed a series of laws that restricted the use of certain luxurious textiles such as silk, satin, velvet, and other fabrics to people above certain ranks, such as knight or earl. Elizabeth also passed laws regulating the length of swords and the size of ruffs worn around the neck. Similar laws existed across Europe and in the British colonies in the New World. One law in Massachusetts made it a crime for anyone who possessed an estate below the value of two hundred British pounds to wear clothes made of certain fabrics.

Laws that regulate the types and styles of clothing that could be worn by certain people, as well as other luxuries, are called sumptuary laws. They had existed in Europe hundreds of years, but they reached their peak in the 1500s and early 1600s. Judging from the explosion of sumptuary laws passed during these years, European rulers thought it was very important to keep common people from consuming the clothes and other luxury goods enjoyed by the wealthiest classes. The higher classes were threatened because merchants and skilled workers had more income than ever before and found that by purchasing certain clothes they could appear wealthier than they really were. Rulers and nobles wanted to keep social distinctions clear, and they used sumptuary laws to do so.

Sumptuary laws were also used to help encourage local industries. The French, for example, placed a ban on lace from other countries, and local lace industries prospered as a result. Similar laws were passed in Spain, England, and other countries to promote local production of certain garments or textiles (fabrics). Sometimes these laws were just a reflection of patriotism or hostility towards another country.

By the mid-sixteenth century most European rulers came to accept that sumptuary laws didn't work and never had. People simply ignored the laws, which were nearly impossible to enforce. James I, who ruled England from 1603 to 1625, repealed most of the laws in his country, fearing that they were out of tune with the need for freedom for his people. After this time sumptuary laws became much more rare, though they were still used by rulers intent on enforcing class divisions in their society. The primary obstacle to poor people wearing the clothes of the rich throughout more recent history, however, has been the cost of the clothing and fabrics.

Republic, the German states, Sweden, and Denmark) and a Catholic south (France, Spain, Portugal, and Italy). Within England, those who supported a strong monarch tended to be Catholics, while those who supported representative government tended to be Protestants. Accordingly, northern nations tended toward representative forms of government, while southern nations favored a strong monarch closely allied to the leadership of the Catholic Church. The very different religious and political ideas of Protestants and Catholics contributed to real cultural differences between north and south and

were eventually reflected in clothing styles as well. Over time, Protestants, and especially the more extreme Puritans, tended toward simplicity and austerity in their clothing styles, while Catholics tended toward luxury and extravagance.

Economic expansion

Other large-scale changes also had an impact on costume. Perhaps the most important was the continuing expansion of the role of shopkeepers, small landowners, professionals, and skilled workers. The members of this growing middle class of people played an ever more important role in the cultural and economic life of European countries, especially in Protestant countries. The middle classes had greater access to wealth, and their efforts to build businesses and progress financially fueled the economies of every nation. The largest industry in all of Europe was the textile, or fabric, industry, and many people who once worked on farms found employment in this industry, usually by spinning and weaving cloth in their homes in what was known as the putting-out system. One of the biggest innovations of this industry was the creation of something called "new draperies," a new form of lightweight wool. This adaptable and inexpensive material was used to make clothing for middle-class people, allowing them to wear decent clothing. There remained, of course, large numbers of people in every country who were very poor and who could not afford even this new, cheaper clothing. They had to rely on coarse wool and secondhand clothes.

Exploration and colonization continued to play a large role in Europe's affairs in this century. The New World, Spain, Portugal, France, the Dutch Republic, and England all nurtured colonies and fought with each other for control of the larger region. These colonies began to develop cultures and economies of their own during this century, though they mostly reflected the interests and culture of their mother country.

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Seventeenth-Century Clothing

The clothing worn by Europeans during the seventeenth century was influenced by fashion trends—rapid changes in style influenced by trendsetters—as never before. During the course of the century garments went from restrictive to comfortable and back to restrictive again, and excessive ornament was both stripped away and added back to clothing for both men and women. While the very wealthy continued to determine the styles that were most popular, political preferences and the rise of the middle classes also began to have a significant influence on fashion.

From ornamentation to elegance

Fashions in the early seventeenth century continued the trends of the previous century: men's doublets and women's bodices were worn tight and stiffened with rigid stays or padding; women's skirts were given full, rigid shapes with the help of farthingales, or hoops; and the garments of both sexes were laden with ornamentation, from jewelry to lace to the showiness of multiple contrasting fabrics. By the 1620s, however, styles began to change fairly dramatically. While the garments worn remained the same, such as the doublet, breeches, and hose for men and long gowns for women, the overall trend through the midcentury was toward softness and comfort. To allow for easier movement, waistlines on doublets and women's bodices rose higher, and the padding on both doublets and bodices was removed. The starched ruffs and whisks that once encircled the neck were replaced with the softer, more comfortable falling and standing bands. Women's sleeves began to rise, showing first the wrist and then the entire forearm. With the exception of petticoat breeches, men's breeches lost their bagginess and became slimmer and easier to move in. People continued to value rich materials and

FIRST FASHION PUBLICATIONS

Finding out what the latest fashions were before the seventeenth century was fairly difficult. Members of royalty—kings, queens, princes, and princesses—set fashion trends, and one had to actually see noblemen or women to get an idea of new trends. Some royals sent their tailors around the country with life-size dolls dressed in the latest styles to spread news of fashion changes. Then, in 1672, the first fashion magazine began publication in France. Called *Mercure Galant,* the magazine began to regularly offer comment on the latest clothing styles and was read throughout Europe. The French also led the way in the creation and circulation of fashion plates, beautiful illustrations of the latest garments that guided the work of tailors. (The term "fashion plate" would later be used to describe someone who was always dressed in style.) By the end of the century, many Parisian printers began selling fashion plates, or engravings of fashionable clothes. The trend has not yet stopped, with fashion magazines, such as *Elle* and *Vogue,* selling internationally by the millions in the twenty-first century.

exquisite design, but they set aside the rigid formality of earlier years and didn't add ornament for ornament's sake. Overall, the trend through the first sixty years of the century was toward looseness, comfort, and elegance.

French influence

These changes in fashion reflected the rising influence of France, with its freer sense of style, and the shrinking influence of Spain, with its stiff formality. French King Louis XIV (1638–1715), who ruled from 1643 to 1715, helped make France the leading fashion influence of the century. Louis believed that he could best lead his country by setting an example of style and taste in everything from architecture and furniture to food and fashion. He surrounded himself with a huge court of officers and advisers and held numerous lavish balls at which wealthy nobles competed to wear the most tasteful and elegant clothes. Louis's palace at Versailles became the center for French fashion. At the same time, France became Europe's leading producer of luxury goods. French cities led the production of silk, lace, and brocade, and they aggressively exported these materials to other countries, expanding their influence. France also exported its fashion in other ways as well such as through fashion publications.

Cavalier versus Roundhead

Though the preferred styles were simpler than in the sixteenth century, French fashions were still quite ornate. In fact, the French love of sumptuous fabrics and carefully chosen accessories led to a revival of fashion excess after about 1660. Stomachers stiffened and lengthened once more, and the overall profile of both men's and women's garments emphasized vertical lines that made wearers look tall and slim. For women tall hairstyles, high-heeled shoes, and long

skirt extensions, called trains, all added to the effect. Ornament, in the form of decorated swords and baldrics, fancy lace collars, and high rolled boots, came back into style.

While the new lavish clothing styles were adopted by some, others rejected the excessive ornamentation in favor of more restrained styles. Throughout the century people's clothing styles diverged along these artistic lines. But clothing styles during the seventeenth century were not merely about looks; a person's choice of clothing also told the world about his or her religious or political positions.

Those who favored the new lavish clothing styles came to be known as Cavaliers, after those well-dressed soldiers who fought in support of the Catholic King Charles I in the English Civil War (1642–48). The Cavalier style soon was associated with a political position that favored the Catholic religion and a strong king. But not all followed this style or this political position. Another group, named after the Roundheads, who fought in support of Parliament, or the governing body in England, in the English Civil War, favored Protestant religions and wanted to give more political power to the people, especially by strengthening representative bodies like the English Parliament. The Roundheads soon developed a style sense of their own. They avoided the ornamentation and excess associated with Cavaliers, instead preferring more sober colors and less decorated fabrics. The most notable fashion innovation associated with the Roundheads was the introduction of the waistcoat and justaucorps as common men's garments, replacing or worn over top of the doublet.

The most extreme Roundheads were the Puritans, a strict religious sect that held strong ideas about avoiding excess in personal display. Puritans favored black clothes, simple fasteners, and clean lines. Being a Roundhead or a Puritan did not mean that one did not care about fashion, however. Roundheads valued rich if not ornate materials, and the richer followers of this style hired skilled tailors to give their garments a fine cut and finish. The split in fashion sense between the Cavaliers, who were most numerous in the Catholic countries of France, Spain, and Italy, and among Catholic sympathizers in England, and the Roundheads, who lived in the more heavily Protestant countries of England, Scotland, Germany, and Flanders (present-day Holland and Belgium), was one of the major fashion facts of the century.

Quickly changing fashions

The powerful influence of French fashion and the conflicting attractions of the Cavalier and Roundhead styles contributed to a quickening of the pace of change in the world of fashion. Another factor was the rising power of the middle class. Throughout the European countries shopkeepers, lawyers, doctors, and other skilled workers gained access to greater wealth and were able to afford more

Although the clothing of the seventeenth century required rich, textured fabrics and elegant trim, the overall trend was toward softness and comfort. *Reproduced by permission of © Stapleton Collection/CORBIS.*

expensive clothes. They soon mimicked the styles of the nobles, and the nobles in turn developed new clothing customs to set themselves apart. Styles changed much more quickly. One fashion historian marked seven changes in sleeve style in a two-year span. It became harder and harder to keep up with the latest fashions. Rulers made laws, called sumptuary laws, in order to keep "common" people from wearing the clothes favored by the wealthy, but these laws were ineffective and difficult to enforce. The poorer people remained outside the fashion loop, and continued to wear simplified versions of the garments of the wealthy in everyday fabrics such as wool and cotton.

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Baldric

A baldric was a broad belt that was not worn around the waist. Instead, it was strapped over the shoulder; it extended diagonally across the chest, usually from the right shoulder to the left hip. Baldrics were essential attire for soldiers or anyone else who carried swords, which in the seventeenth century was nearly every gentleman. Baldrics were worn on top of the doublet, but usually under any jacket or cloak. They were the equivalent of a gun's holster, in

that they featured an attachment which held the sword in place at the wearer's hip.

Baldrics date back to the time of the Roman Empire (27 B.C.E.–476 C.E.) and were standard gear for most European armies from the fourteenth through the seventeenth centuries. A practical baldric was made of leather, but those owned by wealthier gentlemen in the seventeenth century were often decorated with jewelry or featured gold trimming. Men might also wear decorations on baldrics to indicate membership in a military unit. When the baldric was worn without a sword it was generally called a sash.

Across the centuries, baldrics made of cloth were worn by civilians and used to carry bags. They also were worn by members of marching bands, whose instruments were attached to them as they walked in parades. Baldrics have also been used for ceremonial purposes. For example, the drum major of the United States Military Academy band wears a special baldric that is lined with red trimming and features a crossed drumsticks logo, reflecting the fact that the first American soldier-musicians were drummers.

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Breeches

Breeches remained the most common form of legwear for men in the seventeenth century. There were important changes to breeches in the seventeenth century that brought them closer to the trousers commonly worn today.

For the first few decades of the century breeches remained as they were in the previous century—baggy, puffy pants that were often given shape with padding known as bombast. By the 1620s, however, men began to discard the padding and wore much slim-

mer fitting breeches that came to the knee. The breeches were fastened at the knee with a garter, ribbon, or buttons, and at the waist with a button or drawstring. Hose or stockings covered the lower half of men's legs.

These closer-fitting breeches allowed for easy movement and gave men the tall, slim profile that became fashionable in the middle part of the century. As coats, vests, and justaucorps grew longer, however, the breeches were seldom seen. In later centuries breeches would grow longer, eventually extending all the way to the ankle and becoming modern trousers and pants.

A strange version of the breeches that became popular in the 1660s were called petticoat breeches. Baggy like the trunk hose and pumpkin breeches of an earlier era, these breeches were puffed out to look like a skirt worn with petticoats. Men quickly discarded this fashion in favor of normal breeches, which could be made of a variety of fabrics, from wool to silk.

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Bustle

Women wore bustles underneath the backs of their skirts for several centuries beginning in the sixteenth. Bustles consisted of various objects, including cushions, pads, and frames made of wire and wood, that were tied around the waist or directly attached to a woman's skirts. The purpose of the bustle was to add fullness or shape to the skirt, and it was often used in combination with farthingales, which were stiff hoops, or petticoats, that were worn as full underskirts.

The design and filling of bustles, and the manner in which they were worn, changed from century to century, and even from decade to decade. Bustle types related directly to the kinds of dresses currently in style. They were much needed with the full skirts of the sixteenth and seventeenth century, and were used along with farthingales. But when slimmer dress profiles of the mid-seventeenth century were in fashion, bustles were not needed. This cycle occurred again in the nineteenth century. In the 1870s bustles were out of

The purpose of the bustle, worn underneath the back of the skirt, was to add fullness or shape, and it was often used in combination with farthingales, stiff hooped underskirts. *Reproduced by permission of © Historical Picture Archive/CORBIS.*

fashion because women were wearing dresses made of smaller amounts of cloth. Fuller dress styles were introduced in Paris in 1880 and London three years later. The bustle that accompanied them was made of a cushion filled with straw, which was sewn directly into the dress. This bustle also included a number of steel half-hoops placed in the dress lining, which thrust out the dress behind the waist.

From the late nineteenth century on, bustles were occasionally worn only with ball gowns. For the most part, however, they have been out of style throughout the twentieth century and into the twenty-first century.

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[*See also* **Volume 3, Sixteenth Century: Farthingales; Volume 3, Seventeenth Century: Petticoats**]

Falling and Standing Bands

Neckwear was an important component of dress for both men and women in the sixteenth and seventeenth centuries, and they devised many ways to decorate the neck. Most popular in the sixteenth century were the ruff, a stiffly frilled collar that encircled the neck, and the whisk, a wide fanned collar around the back of the neck. By the mid-seventeenth century, when clothing styles were more subtle and understated, the band was more popular and it came in two primary styles: the standing band and the falling band.

Both bands were forms of collars and were either part of a shirt or bodice, or attached to the shirt or bodice with small ties. A band was tied at the neck with band strings, which were finished out with small tassels or decorative knots or balls. The standing band was stiffened with starch and stood up and flared away from the neck at the sides and back; it was open in front. The standing

The falling band was a neck decoration made of silk or linen that fastened at the neck and was draped over the shoulders, chest, and back. *Painting by Karel van Mander. Reproduced by permission of © Archivo Iconografico, S.A./CORBIS.*

band could be as narrow as two inches or, at its most extravagant, as wide as a foot. Many standing bands were trimmed with lace, which remained popular through the century. The larger standing bands were similar to the whisks or golillas worn earlier in the century.

The falling band was more subtle than the standing band. Made of unstiffened silk or cambric, a fine white linen, it fastened at the neck and draped over the shoulders and down the chest and back. Falling bands could extend as far as the edge of the shoulder and might be either very plain, if worn by a Puritan (strictly religious person against excess in personal display), or elaborately trimmed with lace, if worn by a Cavalier (Catholics who favored ornamentation).

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[*See also* **Volume 3, Sixteenth Century: Ruffs; Volume 3, Sixteenth Century: Medici Collar box on p. 484; Volume 3, Seventeenth Century: Whisk**]

Gowns

The primary garment worn by women of all social classes was the gown, consisting of a close-fitting bodice with attached decorative sleeves and full skirts. Though the basic form of the garment was very similar to gowns worn during the sixteenth century, a

variety of changes made seventeenth-century garments quite distinct. Perhaps most notable were changes in the way skirts were worn.

The gown of the early seventeenth century continued the fashions of the sixteenth century. Skirts were given their shape by stiff farthingales, or underskirt hoops, and bodices were stiffened with flat stomachers. Sleeves were puffy and full, completely covering the arms. Beginning in about the 1620s the styles began to change quite noticeably. The first change, a shortening of the sleeves to reveal a woman's wrists, marked the first time women's arms were visible in the hundreds of years of European costume history. Soon women's arms could be bared up to the elbow. Often, however, more modest women would wear an undershirt with long lacy sleeves that came over the wrist.

The 1630s saw a general softening of the outline of women's gowns. Stomachers became less rigid and the bodice was allowed to follow the natural contours of the body. Skirts became less rigid as well, as farthingales went out of favor in every European country except Spain, where they remained in use. Underneath the top skirt women now wore petticoats, sometimes several petticoats, to give the skirt shape.

Fashions changed once more after the 1650s. Stomachers grew stiffer and flatter once again, and they also lengthened and came to a point below the line of the waist. As with men's costume, women's gowns sought to give the wearer a thin, elongated profile. Perhaps the most important changes had to do with skirts. Overskirts began to be parted to reveal decorative petticoats. In a popular style called a mantua, or manteau, the overskirt was pulled up at the front and sides and fastened in flowing billows or bunches, revealing a decorative petticoat. The outer skirt of the mantua was often worn very long to form a train, a length of skirt that trails on the ground. Another popular late-century style was the décolleté neckline, a low cut neckline which revealed the upper part of a woman's breasts. More modest women, as always, tended to cover this area with a scarf or a light undershirt.

Women of all classes wore gowns, though there were wide differences in materials and the complexity of the tailoring. Among the wealthy satin was the most popular fabric, followed by velvet and rich brocade. These fabrics were often carefully embroidered, though they were never as ornate and ornamented as in the sixteenth century. Poorer women might wear gowns made of wool or cotton. The

tailoring of their garments was much simpler. While a rich woman's bodice might be made of a dozen different panels, a poor woman's was made of just a few. And while a rich woman might wear five to ten rustling petticoats, a poor woman might wear no petticoat at all beneath her overskirt.

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[*See also* **Volume 3, Sixteenth Century: Gowns; Volume 3, Seventeenth Century: Stomacher**]

Justaucorps

A long coat worn over a shirt and vest, the justaucorps was one of the most common overgarments worn by men during the seventeenth century. It was also an important garment in the history of men's coats, for it marked an important stage in the long transition from the form-fitting doublet of the fifteenth century to the loosely fitting frock coat of the nineteenth century.

By the mid-seventeenth century people across Europe were breaking from the stiffness and excessive ornamentation of sixteenth-century fashion and seeking more comfortable garments with longer, more elegant lines. Men began to wear a long garment, based on the doublet, that fit closely in the shoulders and sleeves, but flared outward at the waist and hips. Gradually this collarless garment, called a justaucorps (or justacorps), reached all the way to the calves. The lower part of the garment, called the skirt, might consist of several panels that flared outward over the breeches. The justaucorps

was often fastened only at the neck, and gaped open in an inverted V shape.

The justaucorps was a flexible garment that was altered to fit the fashions of the day. It might have embroidered designs at the hem and the sides, and could be made of either plain wool or sumptuous velvet or silk to suit the wearer's tastes. By the eighteenth century the justaucorps featured wide cuffs and stiffened skirts. Eventually the justaucorps would transform into the collared frock coat, the precursor to the modern suit coat.

A long coat worn over a shirt and vest, the justaucorps was one of the most common overgarments worn by men during the seventeenth century. *Reproduced by permission of © Historical Picture Archive/CORBIS.*

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[*See also* **Volume 3, Fifteenth Century: Doublet; Volume 3, Eighteenth Century: Coats and Capes; Volume 3, Nineteenth Century: Coats**]

Petticoats

Petticoats were full skirts that women wore beneath another skirt beginning in the fifteenth century. There were several reasons for wearing petticoats. One reason was practical: Petticoats added body to the skirt and kept the women who wore them warm. But wearing petticoats was usually done to keep in fashion, especially in the seventeenth century. Once women quit using farthingales, or stiff hoops, to add body to their skirts, they turned to petticoats to do the job. Petticoats worn for warmth were made of wool or cotton, while those worn for fashion were made of taffeta, satin, linen, or a combination of starched fabrics.

Petticoats were full skirts that women wore beneath another skirt to add body to the skirt and for warmth. But wearing petticoats was usually done to keep in fashion, especially in the seventeenth century. *Reproduced by permission of © Historical Picture Archive/CORBIS.*

Petticoats were gathered at the waist and flared outward at the hem. Many were highly ornamental, featuring layers of ruffles, trimming, and lace. Most of the trimming was along the bottom edges, the part most likely to be seen. Beginning in the late seventeenth century women pulled up their outer skirts in a style known as mantua, allowing the petticoats to be seen.

Petticoats were first fashionable to see in the seventeenth century, and then they were mostly an underskirt. After the mid-eighteenth century, petticoats were primarily thought of as a form of underwear. They did come back into fashion in the 1950s and were worn under knee- or calf-length skirts to give them volume. In the 2000s, they are occasionally worn for specific occasions, such as square dances.

Some men in the mid-seventeenth century wore something called petticoat breeches. These elaborately tailored breeches featured loose legs puffed out in a skirt that hung to the knees, and were sometimes worn with smaller petticoat skirts around the calves. This strange style was not around for long.

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Stomacher

The stomacher was an essential part of women's gowns, from about 1570 to 1770. In its most basic form it was a long V- or

U-shaped panel that decorated the front of a woman's bodice, extending from her neckline down to her waist. (Men sometimes also wore a stomacher with their doublets, though this was less common.) The stomacher could either be part of the bodice or a separate garment that fastened to the bodice with ties. The stomacher had two main purposes: to add decoration and to provide structure. Both decoration and structure changed with passing fashions over the long history of this garment.

During the late sixteenth century stomachers were stiffened with wooden slats or whalebone supports to create the stiff, flat-chested profile preferred at the time. The stiffness of the stomacher matched well with the structure provided by the rigid farthingales holding out women's skirts. By the early seventeenth century the rigidity had been removed from women's gowns, and both stomachers and skirts were softer and more flowing. When fashion shifted again in the late seventeenth century the stiffness returned, though the stomacher now was shaped so as to push the breasts upward in the revealing ways preferred in that age. The rigid shaping effects of the stomacher were later accomplished by the corset used in the eighteenth and nineteenth centuries.

To add decoration and to provide structure, the stomacher was a long V- or U-shaped panel that decorated the front of a woman's bodice, extending from her neckline down to her waist. *Reproduced by permission of © Arte & Immagini srl/CORBIS.*

Stomachers also provided an important decorative element to women's gowns. They were often covered in a fabric that contrasted with the rest of the bodice, or complemented one of the skirts. Stomachers were often adorned with ribbons, bows, lace, or, in the sixteenth century especially, jewels. Heavily decorated stomachers became especially popular in the eighteenth century. One of the most popular styles of that century was the échelle or eschelle, a series of bows tied down the front of the stomacher, decreasing in size from the neck to the waist. This style was introduced by French trendsetter Madame de Pompadour (1721–1764), the mistress of French King Louis XV (1710–1774), and was quickly copied throughout Europe as part of a gown style called robe à la française.

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[*See also* **Volume 3, Sixteenth Century: Gowns; Volume 3, Seventeenth Century: Gowns; Volume 3, Eighteenth Century: Corsets; Volume 3, Eighteenth Century: Robe à la Française**]

Waistcoat

This man wears a vibrant red waistcoat. From the sixteenth through the eighteenth centuries, men's waistcoats were long-sleeved garments worn as middle layers of clothing, over a shirt but underneath a topcoat or justaucorps. *Reproduced by permission of © Gianni Dagli Orti/CORBIS.*

The waistcoat has been one of the standard pieces of formal dress in the West since the late sixteenth century, and it has gone through several changes over time. From the sixteenth through the eighteenth centuries, men's waistcoats were long-sleeved garments worn as middle layers of clothing, over a shirt but underneath a topcoat or justaucorps. Some men's waistcoats extended only to the waist, hence their name, while others continued several inches lower. Generally, they grew shorter as time passed. Waistcoats were buttoned down the front, and featured collars and pockets. By the eighteenth century, a man's formal suit consisted of a coat, waistcoat, and breeches, or pants.

Women also sometimes wore waistcoats between their outerwear and underwear. Some were sleeved but most were sleeveless. Unlike menswear, however, women's waistcoats were considered intimate apparel, and were not meant to be seen by anyone but the wearer. Still, they cannot be classified as underwear. By the eighteenth century, women wore vest-like waistcoats as riding attire and white, snugly sleeved waistcoats as blouses with long skirts.

The first waistcoats for both sexes were usually made of linen. They were padded and textured like quilts and featured ornate silk embroidery, known as whitework. Though they might be highly decorated, the primary purpose of the early waistcoats was to keep the wearer warm.

In the twentieth century, the waistcoat took on a new meaning as the equivalent of a vest. Different styles are worn for different purposes. Some are luxury designer items that are embroidered or even hand-painted, and donned for dressy occasions. Others are lined and sturdily made, and are worn for such outdoor activities as hunting and fishing or simply when it is too warm to wear a jacket or coat but not hot enough to be outdoors without some form of outerwear.

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Whisk

Related to the standing collar and the ruff, the whisk was an especially stiff and ornate neck decoration worn during the first decades of the seventeenth century. Like many fashion trends of this period, the whisk originated in Spain, and evolved from the golilla. The golilla was a collar of stiffened fabric or cardboard that was

trimmed in lace and worn with another fabric collar. Adapted for use in England, Germany, and Flanders (present-day Belgium and Netherlands), the whisk was a wide standing collar that was often held in place by a wire framework and made of ornate lace or scalloped fabric. The whisk was rounded in back of the head and had a straight edge that stood over either shoulder.

Ornate almost to the point of excess, whisks represented the high point of the late-sixteenth and early-seventeenth-century trend toward ornament. They made moving the head uncomfortable, and were often worn with another collar, adding to the difficulty. By midcentury they had been replaced by the more practical standing and falling bands.

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[*See also* **Volume 3, Seventeenth Century: Falling and Standing Bands**]

Seventeenth-Century Headwear

A well-groomed head was important for both men and women during the seventeenth century. At the beginning of the century fashionable men wore their natural hair quite long with lovelocks, or extra long strands of hair, dangling over their left shoulder. In addition, their faces were tufted with mustaches and beards. Kept neat with wax, men's mustaches and beards ranged from full and thick to pencil-thin lines. But when the hair of the French king Louis XIV (1638–1715) began to fall out in the late 1600s, the king and, subsequently, more and more men began to wear thick, flowing wigs. As the volume of hair on their heads increased, men wore smaller and smaller beards and mustaches, until most were clean-shaven by the end of the century.

In the seventeenth century more and more men began to wear thick, flowing wigs. As the volume of hair on their heads increased, men wore smaller and smaller beards and mustaches, until most were clean-shaven by the end of the century. *Courtesy of the Library of Congress.*

At the beginning of the century men wore fancy versions of the copotain hats of the previous century, with high crowns and wide brims, often stuck with large plumes, or feathers. However, the preferred hat by the end of the century was a simple, low-crowned tricorne hat. Rather than elaborate decoration, the angle at which the tricorne sat on a man's head became a fashionable art.

The styles for women's hair changed less dramatically over the course of the century. Curled or frizzed, women's hair was worn swept up into high piles at the beginning of the century, fluffed at the sides during midcentury, and again, at the end of the century, worn quite tall, in towering fontange hairstyles. Jewels, lace, linen,

and ribbons, as well as occasional masculine-style hats, added to women's hairstyles.

Worn dark brown or black throughout most of the century, the hair of both men and women was heavily powdered by the end of the century, a trend that, with wigs, would dominate the next century.

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Fontange

In 1680 the fontange became the most fashionable women's hairstyle and remained popular until the early eighteenth century. The style was created by the Duchesse de Fontanges, the mistress of the French king Louis XIV (1638–1715), when the hairstyle she was wearing at the time was ruined while out hunting. She hastily gathered her curled hair on top of her head with a ribbon from her outfit. The style enchanted the king and other women began copying the style. At first the style consisted of a small pile of curled hair with ribbons and bows just above the forehead. The fontange eventually grew into a high tower of curls piled over a wire foundation, sometimes with false curls. The style was so often worn with a starched linen frill in the front that the linen cap came to be called a fontange as well. By the end of the century these linen caps were starched and wired to create very tall headdresses.

The height of the fontange related to a general trend in the seventeenth century for fashion to emphasize a vertical line. As the fontange grew taller, women had great difficulty securing it on their heads. Then, when finally secured, the fontange often slipped to one side or another. Women found the instability of the fontange so

frustrating that many began suggesting that the heads of infant girls should be flattened to better hold the fontange later in life. No evidence of anyone actually doing this exists and the style fell from fashion in the early eighteenth century.

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Hurly-Burly

Originating in Paris, France, the hurly-burly, also known as hurluberlu, became a fashionable hairstyle for women during the Baroque period of the seventeenth century, during which time people favored extravagant fashions. The hurly-burly consisted of shoulder length or shorter curls falling in ringlets from a dramatic center part to frame a woman's face. With its masses of curls, the hurly-burly was a dramatic expression of the many varieties of curls set with gum arabic, a sticky, resin-like substance extracted from African trees in the Acacia family, that were very popular among women at the time.

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Lovelocks

Lovelocks were a small lock of hair that cascaded from the crown of the head down over the left shoulder. Lovelocks were longer

than the rest of the hair and were treated as special features. Men, and some women, wore lovelocks curled into a long ringlet, braided, or tied at the end with a ribbon or rosette, a ribbon twisted into the shape of a rose.

Although considered quite fashionable, many people detested lovelocks, considering them unnecessary and extravagant. In 1628 a sixty-three page book denouncing lovelocks was published. The author, William Prynne, railed against the wearing of lovelocks as "Unlovely, Sinfull, Unlawfull, Fantastique, Disolute, Singular, Incendiary, Ruffianly, Graceless, Whorish, Ungodly, Horred [Horrid], Strange, Outlandish, Impudent, Pernicious, Offensive, Ridiculous, Foolish, Childish, Unchristian, Hatefull, Exorbitant, Contemptible, Sloathfull, Unmanly, Depraving, Vaine, and Unseemly," according to Richard Corson in *Fashions in Hair.* Despite the strong opinions of those who did not wear them, lovelocks persisted throughout the seventeenth century, especially among young men.

Worn with one point forward, the tricorne hat emerged as the most fashionable hat for men for most of the eighteenth century. *Courtesy of the Library of Congress.*

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Tricorne Hat

Before large wigs became popular for men during the late seventeenth century, low-crowned, large-brimmed, plumed, or feathered, hats were worn. As wigs increased in size, plumes disappeared and the brims of hats were cocked up. When the brim was folded up in three places, the hat became a tricorne, a three-cornered hat. Generally dark in color, tricornes were often edged

with a gold braided trim after about 1675. Worn with one point forward, the tricorne hat emerged as the most fashionable hat for men in the late seventeenth and most of the eighteenth century. To be most stylish, men cocked, or tipped, their tricornes to one side or another.

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Wigs

Wigs became a necessity for French courtiers (officers and advisers) in 1643 when sixteen-year-old Louis XIV ascended the throne sporting long curly hair. For all who could not grow their own, long flowing locks were created with wigs. The fashion persisted when, at the age of thirty-five, the king began to lose so much of his own hair that he needed to add false hair to maintain his beloved style. He eventually shaved off all his thinning hair and wore full wigs.

Wigs came in several different styles, but the most popular by the end of the century was the full-bottomed wig, a mass of long curls parted in the center that towered above the head by several inches and hung down past the shoulders. The style was so huge that a satirist of the time referred to a man's face peaking out from his full-bottomed wig as "a small pimple in the midst of a vast sea of hair," according to Richard Corson in *Fashions in Hair.* The full-bottomed wig was the most formal of all wig styles and continued to be worn by clergy and some professionals, such as lawyers, into the following centuries. But many men had several different styles of wigs for different activities, such as rising in the morning, going to church, hunting, and eating at different meals.

Wigs were made of human, horse, and goat hair and worn over shaved heads. They were dressed with fragrant powders made

Wigs came in several different styles, but the most popular by the end of the seventeenth century was the full-bottomed wig, a mass of long curls parted in the center that towered above the head and hung down to or past the shoulders. *Courtesy of the Library of Congress.*

of nutmeg or orrisroot, the root of a sweet-smelling European iris. The hair was sometimes dyed black, brown, or blond. Hair powder would later become so popular that houses were built with powder rooms made solely for the purpose of dressing the hair.

Although quite popular by the end of the century, wigs were not worn by every man because of their expense. Wigs became a true symbol to differentiate the upper from the lower classes. They were so expensive that some men left them to their heirs upon their own death. The history of the century is also filled with accounts of wig theft. The exclusivity of wigs did not last, however. Wigs became the defining hair accessory of the eighteenth century and were worn by every class of man. While women also wore wigs during the seventeenth century, their styles did not reach the magnitude of men's full-bottomed wigs. It was the next century that saw women wearing huge mountains of false curls.

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Seventeenth-Century Body Decorations

While the sixteenth century was an age of excess in ornamentation, the seventeenth century is often thought of as an age of elegance, with greater care for the manner of display than for its abundance. Nowhere is this contrast more evident than in the use of jewelry. While people displayed their wealth in the sixteenth century by sprinkling jewels across their garments, hair, and bodies, people in the seventeenth century were more likely to wear just a few well-chosen jewels to demonstrate their taste. A string of pearls, a golden crucifix on a chain, simple dangling earrings, or a finely carved ring were the preferred jewels among the nobles of this period.

Queen Anne wearing a bead choker. People in the seventeenth century were likely to wear just a few well-chosen jewels to demonstrate their taste, such as a string of pearls or a finely carved ring. *Courtesy of the Library of Congress.*

Instead of jewelry, people in the seventeenth century were especially fond of accessories, which they carried in abundance, worn on a belt at their waist, fastened to their body with ribbons, or simply carried in the hands. For men preferred accessories were gloves, a handkerchief, a sword worn attached to a baldric, or shoulder belt, and a fine walking cane. Women accessorized even more heavily, carrying delicate gloves, a handkerchief, a fan, a parasol in the summer, and perhaps a mask. Both men and women wore face patches and carried muffs to warm their hands in the winter. Each of these accessories could be as simple or as luxurious as a person's budget would allow.

The bathing customs of Europeans remained as they had for several centuries: minimal. People believed that immersing the body

in water caused disease, so they used dry clothes to rub dirt from their bodies and only occasionally washed. To combat the unpleasant smell of body odor people used a great deal of perfume. It was carried in small bags or metal ornaments called pomander, applied to clothes, or worn directly on the body, and was very popular. Kings and queens and wealthy nobles even might have their own perfume makers.

Lead-based makeup remained in use in the seventeenth century, but doctors were becoming aware of the way it damaged the skin and warned against its overuse. More and more, women took great care to maintain a pale complexion by wearing masks or carrying parasols when they were outdoors to block the sun.

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Canes

The cane emerged as an important fashion accessory for men during the seventeenth century and was every bit as important in a carefully dressed man's wardrobe as gloves and a hat. Although people had carried rough walking sticks or simple canes for centuries, it was during this period that these sticks became carefully crafted items carried by every gentleman. While the most common material for the body of the cane was a wooden shaft, the tops and bottoms of the cane were where a man could distinguish himself. Cane bottoms, or tips, were usually wrapped in metal, and gold or silver was not out of the question for the richest people. Cane tops, or heads, could be topped in gold, silver, amber, imported ivory, or other luxurious and durable materials. These handles could be as simple as a round ball or they could be intricately shaped and carved. Some men wrapped a length of decorative ribbon or a tasseled string

around the head of their cane, both as decoration and as a way to hold the cane to the wrist. Canes and other walking sticks remained popular into the twentieth century.

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[*See also* **Volume 3, Eighteenth Century: Walking Sticks**]

Although people had carried rough walking sticks or simple canes for centuries, it was during the seventeenth century that these sticks, often topped with ivory, as seen here, or jewels, became carefully crafted items carried by every gentleman. *Courtesy of the Library of Congress.*

Cravats

The cravat, introduced in the mid-seventeenth century, is the ancestor of the modern necktie. A long strip of cloth wrapped loosely around the neck, the cravat was one of several items to replace the stiff ruffs worn around the neck in the sixteenth and early seventeenth centuries. Legend has it that the origins of the cravat lie with an army regiment from Croatia, a country in eastern Europe, that was fighting with the French during the Thirty Years' War (1618–48). The soldiers in this regiment wrapped a long scarf loosely around their necks, supposedly to protect themselves from sword blows. When the Croatian soldiers visited Paris the French were captivated by their neckwear and began to adopt it for their own use.

Early cravats were made of the lace that was used so much in the period, but people soon grew to prefer the softer feel of a linen or muslin (sheer cotton fabric) cravat. They developed intricate ways to fold and knot their cravats. A new style of wearing the cravat was invented in 1692 by French soldiers fighting in the Battle of Steinkirk. Too rushed to tie their cravats in an intricate knot, they simply twisted the ends of the cloth and stuck it through a buttonhole

A long strip of cloth wrapped loosely around the neck, the cravat was one of several items to replace the stiff ruffs worn around the neck in the sixteenth and early seventeenth centuries. *Reproduced by permission of © Bettmann/CORBIS.*

in their waistcoat or justaucorps. This style became known as the steinkirk cravat.

The soft and easy-to-tie cravat was a big improvement on the stiff lace ruffs and bands of the past, and it was worn by both men and women into the nineteenth century, when it was adapted into the modern necktie.

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Earstrings

One of the most unique jewelry innovations of the seventeenth century was the earstring. Both men and women wore earrings during this period, and many added an earstring as well. The most common earstring was a long piece of silk thread, decorated at the ends with rosettes made of ribbon. The earstring was strung through a pierced hole in the ear and the lower rosette was attached. It could hang down below the earrings themselves, adding extra decoration. The earstring often adorned only one side of the head, most commonly the left. It was a sort of detachable lovelock.

Like the earring itself, the earstring has been endlessly adaptable. Earstrings made of very fine metal thread or even of very small chains have been worn in the West ever since their introduction. In the twentieth century it was possible to purchase earstrings with fasteners for small charms, much like a charm bracelet.

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[*See also* **Volume 3, Seventeenth Century: Lovelocks**]

Fans

Perhaps the most important accessory for wealthy women in the seventeenth century was the folding fan. Made of fine materials such as silk or decorated paper, stretched between handles of ivory, carved wood, or even fine gold, and studded with jewels, fans were an item used to display the user's wealth and distinction. Women carried their fans dangling from decorative ties at their waist or held them in the hand. Late in the seventeenth century and through the eighteenth century fans became a prime prop in women's social performance. Women coyly hid their faces behind fans, waving them delicately in the air, in the flirtatious courtship rituals of the period. "There was an art in using a fan," writes fashion historian Ruth M. Green, "and some ladies wielded it with such self-conscious stylishness that they provoked the satirists," who ridiculed the exaggerated manners of some fan wavers.

Perhaps the most important accessory for wealthy women in the seventeenth century was the fan, which was often made from feathers. *Courtesy of the Library of Congress.*

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[*See also* **Volume 3, Sixteenth Century: Fans**]

Masks

Often considered one of the strangest accessories, masks had both practical and decorative uses among European women. Masks were first worn during the sixteenth century to provide protection from the sun and other elements while women were outside or riding horses, thus preserving the pale complexion that was in fashion. This practical usage of masks continued through the seventeenth and eighteenth centuries, and such masks covered either the full face or just the nose and eyes. Full face masks were made of fine stiffened white cloth with holes for the eyes and mouth. They were held to the head with ties or, in a strange arrangement, with a button that was clenched between the front teeth.

Fashionable half-masks were most popular during the seventeenth century. These masks covered the area around the nose and eyes, and were either held to the head with ties or fastened to a small stick, which required that women hold the mask up to the face in order to remain concealed. Such masks allowed women to conceal their identity while attending the many theater performances that were prohibited for respectable women, or simply to maintain an air of mystery at a party or ball. They were either black or white and were made of silk, satin, velvet, or some other soft material. By the nineteenth century masks had gone out of fashion and were only worn by bandits and people attending masquerades, or costume balls.

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Muffs

Heating the castles and great halls of wealthy people in the seventeenth century was not easy, especially in the cooler countries

in the north, such as England and Scotland. Stone walls and fireplaces in nearly every room could not keep rooms warm enough when the days grew cold. Though people had many layers of clothing to keep their bodies warm, their hands remained exposed and cold. The solution to the problem of cold hands, which seems to have gotten worse during the seventeenth century, when climatic change brought years of very cold winters, inspired the creation of the muff, an insulated tube of fabric or fur into which the hands could be tucked.

Initially created to combat the long, cold winters, muffs, like the checkered one here, were insulated tubes of fabric or fur into which the hands could be tucked. Muffs soon turned into stylish accessories. *Reproduced by permission of © Historical Picture Archive/CORBIS.*

Though muffs served a practical purpose, they soon were turned into stylish accessories by those wealthy enough to afford them. Light muffs might be made of double layers of satin or velvet, stuffed to provide insulation. Fur soon became the preferred material for muffs. People choose the softest, finest fur for their muffs, which might be decorated with jewels or lace trim. King Louis XIV of France, who ruled from 1643 to 1715, had muffs made from the fur of tigers, panthers, otters, and beavers. Muffs could be fastened to a belt at the waist and secured by a loop of ribbon which hung about the neck.

Muffs continued to be used by both men and women through the eighteenth century. During the eighteenth century, muffs provided a portable home for carrying the small pets that became a brief fashion craze among the very wealthy. After the eighteenth century muffs became exclusively a woman's accessory and are still used for warmth to this day, although more rarely than gloves or mittens.

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Patches

While the placing of false beauty marks, or patches, on the face began in ancient Rome around the first century C.E., it became a widespread fad across Europe from the late 1500s through the 1600s. A dark mole that occurs naturally on the face is sometimes called a beauty mark. Beginning in the late sixteenth century, fashionable men and women imitated this natural mark by sticking black beauty patches on their faces. These patches were eventually used to send signals to members of the opposite sex in flirtatious courtship rituals, but they had a practical use as well. Carefully shaped black patches could be applied to hide blemishes and scars on the face, especially the deep round scars left on those who survived the frequent outbreaks of smallpox. Smallpox was a contagious and often fatal disease that caused its victims to break out in sores. It was the vaccination for smallpox, discovered in 1796, that led to the end of the fashion of wearing beauty patches.

The use of patches as a fashion statement began in Paris, where young women and men began wearing patches made of black taffeta, velvet, silk, or thin leather, cut into tiny circles, crescents, stars, and hearts. These patches were stuck to the face with gum mastic, a type of glue made from the sap of trees. More and more elaborate patch designs were created, in such shapes as sailing ships, horse-drawn carriages, and birds in flight. Small boxes were made so that the fashionable person could carry extra patches, in case one fell off or a new look was desired.

Soon, the patches began to take on meaning and send subtle signals to others at parties and other social events. A patch near the eye indicated passion, for example, and one by the mouth showed boldness. A black spot on the right cheek marked a married woman, while one on the left cheek showed that one was engaged.

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Seventeenth-Century Footwear

People took great care covering their feet during the seventeenth century. Fashionable footwear changed shape during the century, and middle-class and wealthy people eagerly purchased the new shoe styles in order to remain in fashion. Shoes and boots continued to be made on straight lasts, the basic sole pattern, so that a shoe would fit either foot. However, significant changes were made to shoe fastenings, toe shape, sole height, and the decorations applied to the upper, or tops of shoes.

By the end of the sixteenth century, shoes began to change from slip-on styles to more snugly fitting tied styles. During the seventeenth century, shoes began to fasten with ribbons and buckles. The toes of shoes changed from being round to square, and sometimes forked, a style that featured a squared toe with slightly elongated corner points. Square-toed shoes became so associated with men's shoes during the century that, when fashions changed in the next century, an unfashionable man was called "old square toes." All shoes and boots had heels that were at least an inch high, and were more commonly two or three inches high, during the century. Although the shoes of the lower classes and working people were made of durable leather or wool, shoes of the wealthiest people were made with expensive fabrics or delicate leather and elaborate decorations.

During the seventeenth century shoes styles began to split along gender lines. Boots became quite fashionable for men during the century. By the middle of the century, men continued to prefer square-toed shoes, but women started to choose shoes with pointed toes. Some women wore a more elaborate pointed style, called hooked, with a pointed toe that curled upward. Another style reserved for women's shoes was a white rand, a band of leather attaching the upper of the shoe to the sole. Before the seventeenth century, the rand

of women's shoes was made of the same color as the sole of the shoe. White rands remained fashionable until the 1760s.

Styles worn by both men and women were slippers, which were heeled slip-on shoes with no upper covering the heel, worn at home or for casual events, and overshoes worn over other shoes to protect them from inclement weather, dirt, and puddles.

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Boots

One of the most important fashion trendsetters during the seventeenth century was the cavalier, or military horseman. Along with his confident swagger, his costume came to mark a certain male style during the century. Noblemen who may never have fought in battle adopted and exaggerated the cavalier's clothes. These cavaliers wore elaborate outfits with large plumed, or feathered, hats and fancy jackets and breeches, or pants. Essential to a cavalier's outfit were large, floppy-topped, high-heeled leather boots. The boots' tops were shaped like a funnel and could reach twenty inches in diameter. The wide tops of their boots could be pulled up over the knee or, more commonly, folded down to mid-calf to display many ruffles of lace-edged linen hose. Commonly boots were dark leather, but some men wore light-colored boots for formal occasions. At the heels of their boots, men wore clinking metal spurs, even at dances. These boot styles were widely copied by men during the century.

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High-Heeled Shoes

Height was a central feature of seventeenth-century fashion. People accentuated their height with tall hairstyles, long flowing gowns, long straight jackets, and high-heeled shoes. Introduced in the late sixteenth century as a wedged cork heel and adopted from the very high chopine, high-heeled shoes became the dominant style of footwear for both men and women during the seventeenth century.

The heel of seventeenth-century shoes developed into an arched sole with a large square-based heel. At the beginning of the century, heels were quite low, but soon grew to two or three inches in height. By the eighteenth century, some men wore shoes with six-inch heels, which probably made walking without a cane impossible. Heels were made of stacked pieces of leather or blocks of wood. The fanciest shoes covered the heels with the same fabric as the rest of the shoe, but brown leather coverings were most common. The French court of Louis XIV (reigned 1643–1715) popularized red leather heels in the 1650s.

In addition to adding height, high-heeled shoes altered the posture and walk of the wearer. No longer could people stride casually without thought of their feet. Moving gracefully in high-heeled shoes took concentration and practice. High-heeled shoes forced people to thrust their upper bodies forward and take smaller steps. The stiffened posture and delicate movements required by such shoes fit right into the fashion of the times, which valued exaggerated manners. By the next century, children started to learn to walk in high-heeled shoes at an early age.

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[*See also* **Volume 3, Sixteenth Century: Chopines**]

European woman ice skating in red ice skates. As ice skating became a popular winter activity in the seventeenth century, skates had evolved from extremely primitive foot coverings to sleekly designed footwear. *Reproduced by permission of © Historical Picture Archive/CORBIS.*

Ice Skates

During the seventeenth century, ice skating became a popular winter activity. The idea of gliding across ice had intrigued people for thousands of years, and ice skates had evolved from extremely primitive foot coverings into sleekly designed footwear.

Early skaters tied animal carcasses on their feet to chase oxen and horses across the ice. The oldest surviving ice skates, made of the leg bones of large animals and leather straps, were found in Switzerland and are believed to date from 3000 B.C.E. As one might expect, crude skates made for treacherous skating. In fact, the patron saint of ice skating, St. Lydwina, was a teenaged Dutch girl in 1396 when she was knocked down and fell onto the ice, leaving her an invalid for nearly twenty years. She and her Dutch contemporaries skated on wooden skates with flat iron bottoms, propelling themselves with poles. They developed what became known as the "Dutch roll" type of skating, pushing off of one foot and gliding with the other. French skaters wore wooden shoes with a strip of iron on the soles.

The first major innovation in ice skating occurred in Scotland in 1572, with the invention of thin iron blades for skates. Although the blades required frequent

sharpening, these skates glided over the ice in a much more controllable way than earlier flat-bottomed skates. Increased production of skates in the seventeenth century helped facilitate ice skating and speed skating as safe and popular sports activities. All-steel blades, introduced in 1850, did away with the need to sharpen ice skates and further popularized the sport.

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Shoe Decoration

When shoes with fastenings replaced slip-on styles at the end of the sixteenth century, shoe decoration started to become important. These new shoe styles featured latchets, or straps, that crossed over the top of the foot near the ankle. Latchets had tiny holes into which ribbons were threaded and tied in a bow to hold the shoe snugly in place. With the emphasis on elegant ornamentation in the seventeenth century, shoe decoration became quite ornamental.

Shoe roses became especially popular. Shoe roses were ribbons twisted into a rosette or gathered into a large ruffled puff. These decorations were often made of gold or silver lace-edged ribbons and could be quite expensive. One noted English trendsetter, Richard Sackville, the third Earl of Dorset, who spent his fortune almost entirely on clothes, counted his shoe roses as

Throughout the last half of the seventeenth century, small buckles were used to fasten shoes. The buckles were either worn alone or were accompanied by large ribbon bows.

separate, special items in his wardrobe and especially his shoe roses made of gold lace.

The idea that shoe ornamentation was unique jewelry for shoes carried throughout the century. When buckles first appeared as latchet fastenings in the mid-1600s, they were considered separate from the shoe. Like shoe roses, buckles could be worn with a number of different shoes. Buckles were most often made of silver. Throughout the last half of the seventeenth century, small buckles fastened shoes alone or were accompanied by large ribbon bows. By the eighteenth century, high-heeled shoes with ever larger, more highly decorated buckles had become the most common shoe for both men and women. This trend lasted until the French Revolution (1789–99), when people donated their expensive buckles to help fund the fighting or took off their buckles to hide their wealth and began wearing shoes with laces.

In addition to the added decorations, shoes' uppers and high heels were often made of or covered in expensive fabrics or dyed leather and beautified with embroidery or appliqued patterns. Brocade, an oriental silk fabric patterned with raised designs of silver and gold thread, was often used for the uppers of shoes. Velvet and kid, the soft leather from young goats, were also popular.

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Eighteenth-Century Revolt

The eighteenth century ushered in sweeping changes to the lives of rich and poor alike. The rural, agriculturally-based economies of Europe began a centuries-long transformation into modern industrially-based economies. The early years of the Industrial Revolution brought technological advances that improved agricultural production and sped up the manufacture of goods, laying the groundwork for the factory system that would soon dominate European countries and the newly formed United States of America. Better transportation between distant places made it possible to buy and sell more goods. England rose to become the most technologically advanced nation in the world and imposed its power across the globe.

The growth of the middle class

At the beginning of the century Europeans were divided into distinct social classes. Noblemen owned vast tracts of land on which peasants labored for very little compensation, while shopkeepers, professionals, and some skilled workers made up a small middle class. However, as trade routes between European countries and distant lands became firmly established, merchants began developing great wealth. With these economic changes wealth was spread among more people. Merchants and factory owners soon had enough wealth

to dictate important parts of political and economic life and to influence fashions. No longer were wealthy nobles the only people who could afford the luxuries of life.

Along with more luxurious food, housing, and clothing, the growing middle class began devouring knowledge. A group of intellectuals developed new ideas about politics and human potential. By the end of the century the Age of Enlightenment had become a

In the eighteenth century, English tailors triggered a trend toward well-made, somber-colored clothes for men and more severe fashions for women. *Reproduced by permission of © Gianni Dagli Orti/CORBIS.*

popular cultural movement that favored reason over authority. Intellectuals questioned the leadership of royalty and the church and supported free thought. The French philosophers Voltaire (1694–1778) and Jean-Jacques Rousseau (1712–1778) laid the foundations for the civil unrest that led to the French Revolution (1789–99) with such revolutionary ideas as "man is born free, and is everywhere in chains," as Rousseau wrote in his *Social Contract* in 1762. Their ideas led to the development of the French Republic and to future forms of democracy.

Bloody conflict

The economic and social changes that occurred throughout the eighteenth century were punctuated by several wars and revolutions. At the beginning of the century most of Europe was embroiled in the War of the Spanish Succession (1701–14), in which England, Holland, and other countries stopped the unification of France and Spain to prevent the two countries from having too much power. Europeans fought a number of other wars during the century, but the most dramatic was the French Revolution that started in 1789, which violently toppled the monarchy, or kingdom, of France and dragged much of Europe into a number of conflicts that erupted off and on until 1815. Although the American Revolution (1775–83) charted a new course for the independent American colonies, it did not have as large an impact on European life as the French Revolution during the eighteenth century.

The wars in Europe shifted power on the continent from France to England. By the end of the eighteenth century, France had lost most of its holdings and England controlled the seas, had accumulated many distant possessions, and was the most powerful industrial economy in the world. With its newly won political and economic power, England also became a center for fashion. France had been the trendsetter for fashions up until this point, dictating ever more extravagant fashions that culminated with the Rococo style, or a decorative style of architecture, fashion, and interior design that featured purely ornamental designs and ornament with intricate floral patterns, popular between 1715 and 1775. Now English tailors triggered a trend toward well-made, somber-colored clothes for men and more severe fashions for women. By the end of the century unadorned English clothes once worn for everyday wear had become fashionable enough for royalty to wear. Although the French

Revolution impacted fashion choices for a brief period, England's beautifully tailored clothes dominated the end of the century and influenced clothing styles into the next century.

The importance of clothes

The skill of English tailors was not the only factor in the popularity of English clothes during the century. Textiles were by far the largest industry in England, and mechanized looms, or weaving machines, threatened home-based production. Huge quantities of raw cotton imported from America was woven into cloth and sold around the world. New spinning, dyeing, and weaving technologies developed at the end of the century would influence the next century even more. In the eighteenth century good quality fabric was available to more people than ever before. Merchants advertised clothing to the masses. Paper dolls were printed and distributed with paper clothes in the latest fashions. Unprecedented numbers of people bought new fabrics and wore nicely tailored clothes.

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Eighteenth-Century Clothing

Men and women wore very different clothes at the beginning of the eighteenth century than they did at the end. The skill of tailors and dressmakers had developed to such an extent that clothing styles were lavished with attention to detail and ornament by midcentury. However, despite the growing skills of tailors, dress became simpler by the end of the century. The dramatic changes reflected the political and cultural changes during the century, including the American (1775–83) and French (1789–99) Revolutions. Throughout Europe and the newly created United States of America, people's attitudes about dress changed. No longer were the monarchs the only trendsetters of fashion. Later, toward the end of the century, clothing styles began to simplify as people looked to the country and to nature for fashion inspiration.

At the beginning of the eighteenth century, men wore outfits similar to those worn in the previous century. On their upper bodies wealthy men wore white linen or cotton shirts with a lace-edged jabot, or tie, topped with sleeveless waistcoats and a long-sleeved justaucorps, long overcoats. Below they wore satin knee breeches and silk hose held at the knee with garters. Working men wore much simpler, less well-made clothes of wool or cotton. By the middle of the century, wealthy men wore the same clothing, but the fit and decoration of these styles had changed quite a bit. The skirts of waistcoats stuck out away from the man's hips with padding or boned supports, and knee breeches fit very tightly against the leg. The fabric for men's clothes was bright and often elaborately embroidered with flowers or curving lines. Men's clothes at the end of the century, however, were very different. Most men wore dark clothes with little decoration. With the rejection of decoration, the difference between a working man's clothes and a wealthy man's became noticeable only from the cut and the quality of the fabric.

Women's clothing styles changed just as dramatically as men's. From the beginning to the middle of the century, women's clothing became larger and more laden with decoration. Wealthy women wore dresses made of brightly colored stiff silk woven with bold floral and striped designs, and many chose Chinese fabrics for their dresses. By midcentury the skirts of women's dresses held many yards of decoration, including layers of ruffles, bows, and lace, and were held out away from the hips with the help of panniers, or stiff hoops.

Typical women's dress of the eighteenth century included brightly colored fabric with bold floral and striped designs and layers of ruffles, bows, and lace. *Reproduced by permission of © Historical Picture Archive/ CORBIS.*

In great contrast to the width of their skirts, women's waists were cinched tightly in corsets. The front of their gowns cut deep to display the tops of their breasts and were so revealing that some women tucked lace scarves, called modesty pieces, along their necklines to hide their breasts. Most dresses had three-quarter length sleeves to which women added engageantes, or many tiers of ruffled white lace at the elbow. By the end of the century, however, women discarded these huge and elaborate dresses for the robe en chemise, a simple white cotton dress with a high waist and tiny sleeves.

Before the eighteenth century, children wore smaller versions of adult clothes. But in the mid-eighteenth century, both boys and girls began to wear simple loose cotton dresses. These were the first distinct children's clothes. They were developed due to a change in thought about children's education brought about by two philosophers, John Locke (1632–1704) and Jean-Jacques Rousseau (1712–1778). Locke and Rousseau said that children should be free to play and develop as individuals. Without tight corsets and long coats, children could move more easily. These new ideas took a while to catch on; it wasn't until the early twentieth century that all children were dressed in practical clothing made especially for them.

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Chinoiserie

During the eighteenth century Europeans coveted Chinese imports and developed an intense interest in Chinese clothes, porcelain, tea, and other items. These items were known as chinoiserie. Europeans imported thousands of bolts of cloth to make Chinese-style clothing and wall and window coverings. European textile manufacturers learned Chinese dyeing techniques and soon printed cloth with Oriental scenes of pagodas, temples, and other Chinese-inspired objects. In addition, Europeans began dyeing cloth in colors once only seen on imported Chinese fabrics, including a pale golden yellow and a light green, called "Chinese green."

Some clothing styles imitated the Far East. The most popular was the banyan, an informal robe, worn by men at home instead of a justaucorps, or a suit coat. Some styles of banyan looked very similar to the cheongsam worn in early Asian cultures. The robe had a stand-up collar, long sleeves, and its opening crossed over the chest to tie just under the right shoulder. Other banyan styles imitated Indian jackets that buttoned up the front and were called Indian gowns. Banyans were made out of expensive silk or printed cotton. They were so popular in the late eighteenth century that many wealthy men had themselves painted wearing a banyan and cap instead of more formal clothing, which had been the norm for centuries. Other oriental styles and patterns would become popular in future eras, including the 1920s and the 1980s.

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[*See also* **Volume 2, Early Asian Cultures: Cheongsam**]

Coats and Capes

Men and women could choose from among numerous different outer garments during the eighteenth century. In general people wore a cape or a coat over their clothes to keep warm or to repel rain.

Women wore a variety of large circular capes or cloaks over their long, full dresses. Made of velvet or taffeta, these outer garments were often decorated with ruffles and ribbons or trimmed with fur. Cloaks often had hoods large enough to cover women's huge hairstyles. These large coverings were worn for formal occasions. Other, less formal coats were also available to women. The spencer was a short-waisted jacket with long, tight-fitting sleeves. The casaquin was a hip-length jacket that fit closely in the front but hung more loosely in the back.

Men had a similar selection of outer garments. The most common outfit for a man included breeches, a waistcoat, and a longer jacket called a justaucorps. At the beginning of the century, the justaucorps was a collarless coat that buttoned in the front and reached the calf, but it gradually shortened to just below the hips by the end of the century. The fit of the justaucorps also changed dramatically over the century. During the early part of the century the skirt, or portion below the waist, flared outward, aided by stiffening provided by whalebone or horsehair. It was similar in profile to women's skirts that were supported with panniers, metal and wooden supports used to hold the skirt out away from the legs. As the century continued justaucorps became more formfitting, with the sleeves and skirt becoming tighter. However, the cuffs of the

At the beginning of the eighteenth century, men wore justaucorps, collarless coats that reached the calf. By the end of the century, the coat was shortened to just below the hips. *Reproduced by permission of © Historical Picture Archive/CORBIS.*

justaucorps became larger by the end of the century. The justaucorps eventually developed into the pourpoint, a jacket with a large collar, by the end of the century.

The justaucorps and the pourpoint were both formal jackets. Some men adopted a more relaxed style during the eighteenth century and began to wear a frock coat. The frock coat had a looser fit and collars. Fastened with buttons in the front, it could be double- or single-breasted, two rows or one row of buttons. English men had worn the more casual frock coat made of plain dark cloth when they were in the country. (Many wealthy English men had large country estates that they visited when they wanted to relax.) The frock coat soon became a very fashionable coat for men, even in towns and cities.

Men also wore heavier outdoor coats and cloaks over the justaucorps. The surtout was a large woolen calf-length coat with a rounded collar. It also could have one or two cape-like collars to protect against the rain. The roquelaure was a large cloak worn on the coldest days. The redingote was a large coat that fit closely along the upper body and had large cuffs and a full skirt. By the end of the century military men and academics were the only men who wore cloaks, while all others wore large coats, such as the redingote.

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[*See also* **Volume 3, Seventeenth Century: Justaucorps**]

Corsets

The corset, a tightly fastened body suit designed to push up or flatten a woman's breasts, or to hug her waist until her figure as-

sumed an "hourglass" shape (big on the top and bottom, but slim in the middle), was an essential foundation of fashionable dress for women for over four hundred years. Derived from the French word for body, it has been worn throughout the Western world from the sixteenth century to the present. First introduced in the Spanish and French royal courts of the sixteenth century, corsets were designed to mold women's bodies into the correct shape to fit changing fashions of dress. Corsets were not seen, but they provided the shape a woman needed to wear the latest dresses. Because the needed shape changed so often, corset designs changed as well.

The corset, a tightly fastened body suit, was designed to push up or flatten a woman's breasts, or to hug her waist until her figure assumed an "hourglass" shape. *Reproduced by permission of © Bettmann/CORBIS.*

By the eighteenth century corsets had become sophisticated and complex. The clothing worn by wealthy women of this period was highly decorative, made of the best materials. Corsets too were made of lavish materials and often had a concealed pocket into which women would tuck fragrant herbs or small packets of perfume. The shape was similar to a funnel, tapering from chest to waist in a straight line, and stiffened with strips of whalebone. These replaced the wood or metal supports of earlier corsets and were used to shape the body into the figure desired. During the eighteenth century it was fashionable for a woman to show much of her bosom. Corsets were designed to force the breasts up and together into a position known as "rising moons." Most women's figures did not conform to this ideal, however, so the corset put a great deal of strain on the body, tearing the skin, breaking ribs, and in some cases even bruising the internal organs. There are recorded cases where women actually died because their corsets were tied too tight.

In France one of the popular corset styles was the Corps Baleine. It was tight fitting and long-waisted, had over-the-shoulder straps, and was worn over a blouse. Its whalebone supports were so rigid they alarmed many medical professionals of the day. Doctors protested, and by 1773 some women in the royal court were excused from wearing whalebone-stiffened corsets. By the

Napoleonic Era (1793–1815; so named because it coincided with the rule of Napoleón Bonaparte I [1769–1821], emperor of France), cotton had emerged as the most popular corset fabric. Softer, more natural lines became fashionable, and the painful supports briefly went out of favor. In the nineteenth century, as slim waists and the hourglass figure came back into style, corsets again grew very constrictive. Late in the nineteenth century, however, increasing calls for female independence contributed first to the development of freer, less constrictive corset designs, and finally to the garment's decline. In the twentieth century the primary garments for defining a woman's shape were the brassiere and the girdle, a kind of slimming, elastic underpant. Early in the twenty-first century there was a brief return of the corset's popularity, now worn either alone or on top of a blouse for mainly decorative purposes. This most recent corset interest was merely a fad, however, and was never widely adopted.

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[*See also* **Volume 3, Sixteenth Century: Farthingales; Volume 4, 1900–18: Brassiere**]

Engageantes

Up until the end of the eighteenth century, the sleeve of most women's dresses ended near the elbow. From beneath the dress sleeve, the ruffled white sleeve of the cotton undergarment was revealed. The exposed ruffles or bits of lace were called engageantes. Engageantes could be a single layer of ruffle or several tiers of frilly lace gathered around a woman's lower arm. Often the lace on the engageantes matched the lace used on the woman's cap and the tuft of lace she often tucked into her bodice near the bustline of her

dress. Engageantes continued Europeans' love affair with lace until the end of the eighteenth century, when dress sleeves were shortened to small shoulder caps.

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A grandmother, with engageantes peeking out from her sleeves, and her granddaughter. Engageantes continued Europeans' love affair with lace until the end of the eighteenth century. *Reproduced by permission of © Geoffrey Clements/ CORBIS.*

Fashion *à la Victime*

During the later years of the French Revolution (1789–99) at the end of the eighteenth century, many fashionable young people of the upper and middle classes adopted a style called *à la victime,* or "like the victim." This fashion imitated the look of the thousands of people who were executed by the government during the bloodiest period of the revolution. Sporting scarlet ribbons to symbolize the blood of the dead, and cutting their hair short the way the executioners cut their victims' hair, these young people celebrated the fall of the old government while cheering themselves through a horrifying period in history.

The French Revolution led to sweeping social changes in French society. The luxurious lives of the wealthy had created a great deal of anger among the French poor and middle class. This anger at the nobility exploded in many violent acts during the revolution. Some of these acts, such as the opening of the great prison

called the Bastille and attacks on the homes of wealthy nobles, were carried out by mobs of poor people. Other acts, like the "Reign of Terror" and other executions of enemies of the revolution, were carried out by the new government with the support of cheering crowds. The Reign of Terror is the name given to a nine-month period in 1793 and 1794 when over sixteen thousand so-called "enemies of the state" were executed in a public square in Paris, France. These enemies, mostly wealthy nobility and royalty, were killed with a new machine called the guillotine, which executed people quickly and efficiently by dropping a heavy blade to slice off their heads. The wonder at the modern marvel of the new killing machine combined with the fear, rage, and excitement aroused by all the deaths, led to the creation of fashion *à la victime.*

The revolution had brought an end to the excessively ornate fashions of the early to mid-1700s. Gone were the tall powdered wigs and hairdos and brilliant jewelry. Fashionable men and women cut their hair short and ragged, high on their neck in the back with curls falling over their foreheads in the front. This *à la victime* cut imitated the way the executioner sheared off the hair of those who approached the guillotine, so that the blade could cut cleanly through the neck. Women's gowns became simple loose dresses, like the nightgowns and underclothes worn by those who were herded from prison cells into carts bound for the public square and death. Red ribbons became stylish, worn around the neck to indicate the bloodline where the head was cut, or wrapped in an "X" across the breasts and around the arms to represent flowing blood. Both women and men wore small reproductions of the guillotine as jewelry. Ladies' hats were designed to look like the Bastille, a prison that had symbolized the cruelty of the old government. For supporters of the new government, these fashions symbolized the demise of the oppressive old rulers.

Though fashion *à la victime* was mainly for those who wanted to show support for the new government, there were also *bals à la victime,* or "dances of the victim." These were large parties to which only those whose relatives had been guillotined were invited. Guests wore black neckbands and armbands and danced together to mourn their dead by celebrating life. The simple styles of the fashion *à la victime* transformed into the Greek-inspired styles of the late eighteenth century such as the robe en chemise.

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[*See also* **Volume 3, Eighteenth Century: Robe en Chemise; Volume 3, Eighteenth Century: Titus Cut**]

Knee Breeches

Knee breeches, or knee-length leg coverings, were worn by men and boys alike throughout the eighteenth century. Knee breeches were worn pulled up over the hips and buttoned in the front without need for a belt or other brace at the waist. Later the center button was replaced with a front panel that buttoned up either side. Braces, or suspenders, were also added at the end of the century; buttoned to the inside of the waistband, braces secured the knee breeches with straps over the shoulders.

At the beginning of the century, knee breeches were fastened just below the knee with ribbons and buttons, and the stockings were pulled up over them. After 1735 knee breeches featured ornamental buckles and buttons at the knee and from that time on were worn on top of the stockings to display these buckles or decorative buttons. As the century continued, knee breeches changed from rather ill-fitting baggy breeches to formfitting garments. The most expensive breeches were made of satin, while those made for common people were of thick cotton or wool cloth. Breeches at the beginning and middle of the century were made of richly patterned fabric and had decorative embroidery. By the end of the century, knee breeches became much less adorned, but the quality of the fit and fabric remained very high. Although pantaloons, or ankle-length pants, began to be worn by some, knee breeches remained the most commonly worn pant for men during the eighteenth century.

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Panniers

The smallness of a woman's waist became a very important fashion element by midcentury. To accentuate the smallness of the waist, the skirts of gowns were stiffened and padded to increase their size. Panniers were metal and wooden supports used to hold the skirt out away from the legs; they looked like baskets fastened around a woman's waist. Panniers expanded skirts to widths as large as five feet, so large that two women could not walk through a doorway at the same time or sit on a couch together. Women's large skirts during the mid-1700s influenced the widening of furniture at the time. Just when panniers had spread skirts to enormous and cumbersome proportions, fashion trends shifted to prefer slimmer silhouettes and panniers dropped out of fashion. However, skirts would later be billowed out and supported by crinolines in the following century, just as they had been supported by farthingales in the sixteenth century.

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[*See also* **Volume 3, Sixteenth Century: Farthingales; Volume 3, Nineteenth Century: Crinoline**]

Polonaise Style

Polonaise style referred to the arrangement of the overskirt of a dress into three bunched swags to give the hips the impression of width and to display the petticoat underneath. Polonaise style featured ankle-length petticoats that revealed high-heeled walking

Woman wearing a polonaise style dress, which featured an overskirt with three bunched swags that gave the hips the impression of width and displayed the petticoat underneath. *Reproduced by permission of © Historical Picture Archive/CORBIS.*

shoes. The style became quite popular during the eighteenth century as a practical garment for walking because the skirts did not drag along the ground.

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Robe à la Française

The gown that is most associated with the eighteenth century Rococo style, or a decorative style of architecture, fashion, and interior design that featured purely ornamental designs and ornament with intricate floral patterns, popular between 1715 and 1775, is the robe à la française. Made of rich fabrics and loaded with frilly decoration, the robe à la française was worn by only the most wealthy women. It featured a tight-fitting bodice with a square neckline that revealed a great deal of a woman's upper breasts. The ties along the front of the bodice were hidden beneath a stomacher, or triangular panel, that was richly decorated with bows or ruffles. Tight sleeves covered the arm from the shoulders to the elbows, where many layers of lace and ruffles, called engageantes, circled the lower arm. The back of the dress featured the same floor-length pleats as the sack gown and the related robe à l'anglaise. The outerskirt of the robe à la française was made of a fabric, often satin, that matched the bodice and was left open at the front to reveal a ruffled petticoat. The petticoat, like the stomacher, held many decorations: tiers of ruffles, bows, flowers, lace, and other ornamental touches. The skirts of the robe à la française widened over the course of the century with the support of panniers, or hoops used to give shape to a skirt. At the end of the century these elaborate dresses were discarded in favor of much simpler, straighter styles inspired by ancient Greece.

Made of rich fabrics and loaded with frilly decoration, the robe à la française was worn by only the wealthiest of women. *Reproduced by permission of © Historical Picture Archive/CORBIS.*

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[*See also* **Volume 3, Seventeenth Century: Stomacher; Volume 3, Eighteenth Century: Panniers; Volume 3, Eighteenth Century: Sack Gown**]

Robe en Chemise

By the end of the eighteenth century, heavy, thickly decorated gowns dropped out of fashion as lighter styles, such as the robe en chemise, became popular. In the 1780s English and French women began to wear sheer white cotton dresses with high waists wrapped with satin sashes. These dresses had simple straight silhouettes inspired by ancient Greek and Roman styles. Although the first of these dresses had elbow-length sleeves, many ruffles, and were worn with petticoats, the relative visibility of the female form beneath these thin gowns shocked the public. Upon seeing a portrait of Marie-Antoinette (1755–1793), who was married to Louis XVI of France (1754–1793), in a robe en chemise in 1783, some Parisians considered her to be without clothes. But fashion soon accepted the gowns, and women began to wear even more revealing versions of the robe en chemise. The neckline dipped low in front and the sleeves came to cover only the shoulders. These dresses remained fashionable into the nineteenth century.

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[*See also* **Volume 3, Nineteenth Century: Dresses**]

INCROYABLES AND *MERVEILLEUSES*

The *Incroyables* (the Unbelievables) and the *Merveilleuses* (the Marvelous Ones) were part of a rebellious youth movement that arose during the 1790s, during the French Revolution (1789–99). The revolution had begun a tremendous upheaval in France pitting the poor and the middle class against the wealthy, and the government was very unstable. The *Incroyables* (men) and the *Merveilleuses* (women) were political young people, who were the product of an explosive time in history. They made their political statement by dressing in outlandish fashions that exaggerated and mocked the luxurious styles that had been worn in the court of King Louis XVI (1754–1793), who had recently been executed by the revolutionary government. Though many ridiculed the extreme fashions of the *Incroyables* and the *Merveilleuses* and called them immoral, they did remind people of the time before the revolution, when outrageous fashions had been more than a jest.

In the last decade of the eighteenth century, all of French society began to reflect the enormous changes brought about by the French Revolution. The style of dress changed immediately throughout society. The elaborate and ornate styles that had been popular earlier in the century were seen as part of the hated old system, where the rich could afford expensive adornment while the poor starved. Fine clothes were not only unpopular, they could be dangerous, as thousands of people thought to sympathize with the aristocrats were executed. A new style evolved that borrowed simpler fashions from Britain and ancient Greece, both societies that were seen as more democratic than French society. British country clothing, with its long jackets and leather boots, became widely popular. So did long, flowing tunics and gowns, such as the robe en chemise, that resembled the simple robes worn by ancient Greeks in the birthplace of democracy, or the principles of social equality.

Some young people began to rebel against this serious and repressed atmosphere. They began to wear clothing that was a comic exaggeration of the new styles, making them almost as lavish and ridiculous as the finery that had been worn by the nobility before the revolution. Young men, who were soon given the name *Incroyables,* because they looked incredible, wore a cartoon version of the English country suit. Skintight pants with extremely short vests, often made of flowered fabric, were topped with a jacket made so long its wide flared tails reached the ankles. The coat sleeves were so long that they hid the hands from sight, and the lapels were so large they often stuck out several inches beyond the wearer. The back of the bulky coat was bunched in folds, and the front was cut to look uneven when the jacket was buttoned. The jacket collar stood up high behind the head in back, and a huge cravat, or neck covering, was wrapped so high around the neck that it covered the chin and mouth. *Incroyables* cut their hair raggedly, and it hung long and shaggy on the sides of their heads, in a style called "dog's ears." They wore large, two-cornered hats, carried oversized eyeglasses, and often wore two watches.

The female counterparts of the *Incroyables* were called the *Merveilleuses.* The *Merveilleuses* exaggerated the Greek style, wearing loose gowns made of several yards of fabric so sheer that they were almost transparent. They often increased this "naked" look by dampening the cloth of their dresses to make them cling more closely to the body. Their simple, cropped hair was adorned with plumes of ostrich feathers. Both the *Incroyables* and the *Merveilleuses* wore large amounts of heavy musk perfume, which led some to call them "muscadins."

When the military leader Napoleon Bonaparte (1769–1821) rose to power in France at the beginning of the 1800s, he brought a more severe and simple style of dress, along with less tolerance for the outlandish behavior of rebellious youth, and the humorous styles of the *Incroyables* and the *Merveilleuses* disappeared.

Sack Gown

The sack, or sacque, gown evolved from a very informal dress of the late seventeenth century into a formal dress by the mid-eighteenth century. The sack gown was first a loose, tent-like robe worn in the home or by pregnant women. The volume of the gown came from gathers near the shoulders and along the back. The front of the gown skirt was worn either open in the front to reveal a petticoat or stitched closed from the waist down to the hemline. As the century continued, these gowns became more formal, featuring fitted bodices, long full skirts, and a long box-pleated piece of fabric hanging from neck to ankles along their backs. These dresses were so often depicted in the paintings of French painter Antoine Watteau (1684–1721), the man who created the Rococo painting style that emphasized romantic love, that the pleats in back took his name: Watteau pleats. As the dresses became more fitted through the bodice, the gown came to be known as the robe à l'anglaise. The robe à l'anglaise was especially popular in England (anglaise means English in French) and featured a many-pieced bodice with a low neckline. The sack gown went out of style by the end of the century when Greek inspired dresses, such as the robe en chemise, became popular.

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Trousers

While the wealthiest male citizens in Europe wore knee breeches in the seventeenth and eighteenth centuries, ankle-length trousers had been workingmen's attire for many years. Before the French Revolution (1789–99), the lives of the rich and poor in

France grew further and further apart. The rich lived luxuriously while the poor lived in filth. To topple the tyranny of the wealthy, an angry mob stormed the Bastille, a prison in Paris, France, in 1789 to start the French Revolution. Among the mob were crowds of working people in trousers. Soon revolutionaries were referred to as *sans-culottes,* which meant without breeches. Trousers came to symbolize the ideas of the revolution, an effort to make French people more equal, and it was not long before men of all classes were wearing long trousers.

Trousers soon replaced breeches as the standard leg wear for men in France and England and later the rest of Europe and the United States. Later in the eighteenth century, dandies, or fashionable young men, in England were wearing neatly tailored trousers with straps under the foot or buttons at the ankle.

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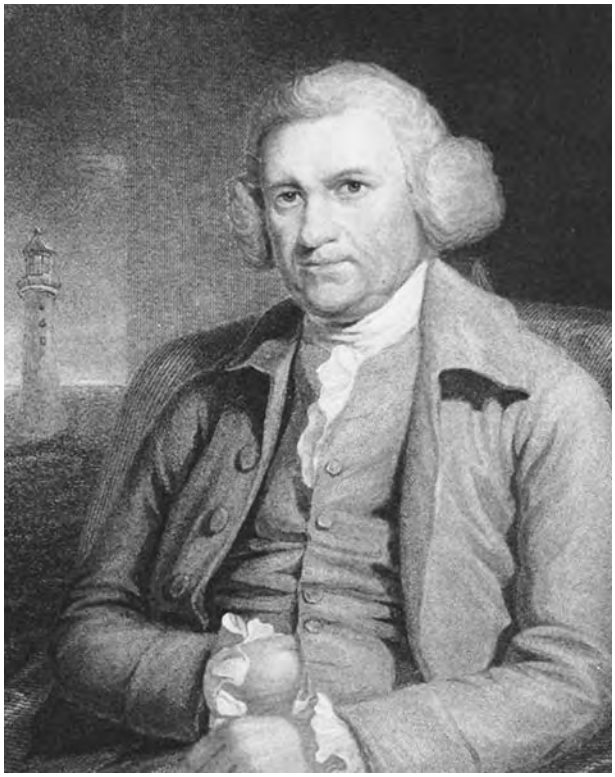
Eighteenth-Century Headwear

The hairstyles and headwear worn by women changed dramatically and rather frequently during the eighteenth century. The men's styles, on the other hand, gradually became simpler as the century progressed. Shifting fashions had developed deep roots in Western culture by the end of the eighteenth century, and both men and women had become accustomed to yearly, if not seasonal, shifts in fashion, a trend that continues to this day.

Wigs were indispensable hair accessories for men during this century. The long, curled wigs worn by men during the previous century were abandoned by all except older men or those working in law or politics. Without their huge wigs, men experimented with easier-to-manage styles. Professional or middle-class men wore chin- or shoulder-length bob wigs with curled or frizzed powdered hair. Military men made pigtails tied with black ribbons especially fashionable. A man might wear a pigtail tied from his natural hair or attach a wig with a pigtail. Wigs were offered to men in more styles than ever before. Hair could be left plain but was often heavily coated in powder for formal occasions. In keeping with the simpler hairstyles, men also donned less formal hats. Many discarded their tricorne hats of the previous century in favor of tall-crowned, wide-brimmed hats once only worn in the country.

Hairstyles evolved into the most important fashion accessory for women by midcentury, but by the end of the century hairstyles had diminished in importance compared to hats. Hairstyles changed from masses of curled tresses to enormous, towering styles to very short styles, and then back to longer curled locks. Women styled their hair in a variety of tall styles that featured heaps of powdered curls at the beginning of the century. In general, styles followed the lead of Madame de Pompadour (1721–1764), the mistress of French king Louis XV (1710–1774), who fashioned her hair in many



During the eighteenth century professional or middle-class men wore chin- or shoulder-length bob wigs with curled or frizzed powdered hair. *Reproduced by permission of Getty Images.*

different upswept, curled styles. While gray or white powder continued to be used for most occasions, hair left plain was often dyed a fashionable black hue. By the mid-1700s hairstyles had started to climb higher and wider. Hairdressers created monstrously large styles with the help of false hair, pomatum (a sticky oil used to hold the hair in place), and pads or supports for the hair. These large styles were elaborately adorned with stuffed animals, model ships, jewels, feathers, ribbons, false curls, and other ornament. A variety of hats were made to perch atop these large hairstyles. The pouf, for example, enveloped the massive egg-shaped hairdos. These large hats were replaced with smaller caps and hats as styles diminished in size at the end of the century. Amazingly, the cuts that followed the enormous hairstyles of the mid- to late century were very short cuts, including the Titus cut. Although short hair experienced only a brief popularity before longer styles returned to fashion, the dramatic contrast between the large styles of the midcentury and the shorter styles of the late century marked the beginning of a trend toward quickly changing styles that continues today.

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À la Belle Poule

One of the most fashionable hairstyles of the eighteenth century, À la Belle Poule, commemorated the victory of a French ship

LICE, HUNGER, AND HAIR

During the second half of the eighteenth century much of European and American fashion followed the styles of Paris, France. In France the nobles of the court gathered at Versailles, the palace of the French king. There, they had little to do except gossip and design more and more excessive fashions. Men began to wear tall wigs, made of human hair, horsehair, or goat's hair, that were dressed into complex masses of curls. Women placed a horsehair cushion or a wire frame on their heads, then wrapped their own hair over it and piled it high in enormous decorative hairdos, which sometimes rose several feet above the head. Proud hairdressers gave their creations dramatic names, like *coiffeur à l'espoir* (hairstyle of hope) or *coiffeur de la Liberté* (hairstyle of liberty) and often topped them off with huge ornaments, like sailing ships, windmills, and whole gardens of flowers. Both men and women held their styles in place with large amounts of hair pomade made from beef fat and covered the whole thing with powder, usually made from wheat or rice flour, sometimes scented and dyed blue, pink, or violet.

Because most Western cultures of the time considered bathing to be dangerous, thorough cleaning of the body was usually only attempted twice a year, in the spring and in the fall. Therefore, perfumes and pouches of fragrant flower petals were used daily to improve the smell of unwashed bodies. These did not, however, prevent parasites like lice from taking up residence in the scalps of both rich and poor. Lice are small insects that live in the hair of humans and other animals. While the poor most often simply cut off lice-infested hair, the wealthy had to consider their image. Wealthy men could at least remove their wigs and clean them, often by baking them in the oven. They could also shave the head the wig would conceal, and get rid of lice that way. Women however, often preserved their elaborately designed hairdos for months, and lice and other pests were frequently attracted to the fat and flour used to style the hair. Long-handled silver claws were designed to reach in and scratch the itches caused by the lice living inside the coiffure, or hairstyle, and it was not uncommon to see these scratchers laid out with the silverware for guests to use at fancy dinner parties.

Perhaps one of the most important effects of the lavishly styled hair of the French court was caused by the powder itself. At a time when French peasants could barely afford the cost of a loaf of bread, French noblemen and noblewomen stood in powder rooms covered with protective cloths, while servants dusted their hair with great quantities of flour. Poor people who were already angry about the extravagant lifestyle of the wealthy grew even more resentful over this waste of perfectly good food on simple vanity. In 1789 this anger exploded in the French Revolution (1789–99). The poor turned furiously on the rich, determined to get revenge for all the wrongs that had been done. Elaborate hairstyles were replaced by shorter, more natural styles, no doubt much easier to keep lice-free, and flour was once again only used to make bread.

over an English ship in 1778. À la Belle Poule featured an enormous pile of curled and powdered hair stretched over a frame affixed to the top of a woman's head. The hair was then decorated with an elegant model of the *Belle Poule* ship, including sails and flags.

The style resembled, in size and extravagance, other hairstyles popular among women during the century. Just like the À la Belle Poule, each style had its own unique name. One style was created to represent the first vaccine; another showed the solar system. To create a particular style a woman's long hair was pulled up and over a frame or a bundle of wool or horsehair, and topped with flowers, shrubbery, whole birds or other animals, or small model boats or houses, among other things. The tall, wide masses of hair were meticulously curled, smoothed, frizzed, and powdered. Although the fashionable French queen Marie Antoinette (1755–1793) preferred to wear her own hair, other women added false hair to achieve the desired height or width for their hairstyles. The skill and time needed to create these styles meant that women carefully preserved their styles for several weeks at a time. This practice caused the women to get headaches from having to sleep in awkward positions and also created a perfect environment for lice to grow.

The hairstyles became so large that hairstylists climbed ladders to finish the styles; doorways were heightened to accommodate them; they were banned from the general seating area of theaters because they blocked people's view of the stage; and women were forced to stick their heads out of carriage windows or to sit doubled over because their hair was taller than the carriage roof. These elaborately constructed hairstyles were replaced by the 1790s with less cumbersome masses of curled hair.

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Caps

Small white caps made of linen or cotton and edged with lace were quite popular among women and young girls during the early eighteenth century. Two fashionable styles were a mobcap, which covered the head with a puffed white crown bordered by a

lace edge, and a round-eared cap, which curved around the head to cover the ears and was edged with lace or ruffles. Both cap types had long fabric streamers called lappets that were left to hang down the back, tied under the chin, or pinned up on top of the cap. As hairstyles grew bigger throughout the century, caps did not. Rather than covering the whole head, caps became dainty accents pinned to the top of enormous piles of hair, often without lappets.

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Pigtails and Ramillies

The fashion of wearing large, curled wigs in the eighteenth century was impractical for some men. Soldiers developed a unique style that gave them the appearance of long, flowing, curly hair, but allowed them to be active. The style was the pigtail, or queue. Pigtails could be styled in many different ways. Commonly pigtails hung loose from a black ribbon knotted at the back of the head, but they could also be braided, smeared with tar, or completely hidden beneath a tightly wrapped ribbon or fabric pouch. Although the first military pigtails were fashioned from the wearers' own hair, later styles were made of wigs, called campaign wigs. The Ramillies wig, a version of the campaign wig that became a popular style among soldiers throughout the

The Ramillies wig featured a long pigtail tied with black ribbons at its top and bottom. *Courtesy of the Library of Congress.*

century, was named after a British victory over the French in 1706 during the War of Spanish Succession (1701–14). The Ramillies wig featured a long pigtail tied with a black tie at the top and another at the bottom of the pigtail. Throughout the eighteenth century, pigtails of all sorts were covered in flour or another white powder to create the white hair so popular during the century.

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Pouf

A pouf was a large hat created to cover the elaborate hairstyles of the eighteenth century. Also called a balloon, parachute, or Lunardi hat (after the Italian aeronaut who was one of the first to ride in a balloon in England in 1784), a pouf was a loose, silk hat that encircled the head and had a wide brim. The crown of the pouf looked like a large balloon. When hairstyles shrank in size, poufs were replaced by smaller hats that fit on the head instead of balancing on top of a huge pile of hair.

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Titus Cut

The large hairstyles worn by women during the eighteenth century came to a dramatic end in 1795 when the Titus cut, a short,

layered hairstyle, ushered in a fad for short hair among women. The French Revolution (1789–99), which overthrew the French system of nobility, helped popularize short hair as part of a fad. The short hair was meant to imitate the way the executioner sheared off the hair of those prisoners of the revolution who approached the guillotine so that the blade could cut cleanly through the neck. Short hair styles were worn combed up, away from the neck, and the bare neck was wrapped with a red ribbon to symbolize the sacrifice of the guillotine victims.

As with most fads, the Titus cut did not last long. Within a year the Titus cut was worn as a morning style and then covered with a variety of long wigs for the events of the afternoon and evening. As with clothing styles, by the end of the century people had developed a taste for changing hairstyles. Some women changed the style or color of their hair several times a day with the help of wigs.

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Eighteenth-Century Body Decorations

Many of the body decorations and accessories of the seventeenth century continued into the eighteenth century. Women and some men made their faces pale with white makeup made from lead powder, a corrosive substance that led to health problems for many and death for some. Red cheeks were also quite fashionable. Wealthy people used rouge made of crushed red beetles, called cochineals, on their cheeks. Others dabbed berry juice on their cheeks. In addition, women and some men continued to paste fabric patches on their faces to cover their smallpox scars. Masks also continued to be worn throughout the century. Fancy masks were worn to conceal the identity of the wearer at parties or at the theater; green silk masks protected women's skin from the burning rays of the sun during the summer; and black masks kept women's faces warm in the winter.

The pocket watch was a valued accessory for men in the eighteenth century. It was attached to a fob, or a decorative string or chain that led from a clip on the waistband to a watch pocket. *Reproduced by permission of © Bettmann/CORBIS.*

One trend in hairstyling changed women's faces in midcentury. The fashion for gray powdered hair created a desire for gray eyebrows. Women shaved their own eyebrows and replaced them with false eyebrows made of gray mouse hair. When women began wearing shorter hairstyles at the end of the century, they grew their own eyebrows back. Men also carefully groomed their eyebrows, and some carried small eyebrow combs made specifically for that purpose.

For most of the eighteenth century, fashion dictated that women and men carry several accessories. To be fashionable, women carried things from handkerchiefs, handbags called reticules, gloves, fans, parasols, and hand-warming muffs, to pocket watches. Men carried their own accessories, from canes, leather gloves, and pocket watches, to snuff boxes. The most elaborate use of accessories was adopted by the *Incroyables* (the Unbelievables) and the *Merveilleuses* (the Marvelous Ones), the fashionable young people of the century, particularly from France.

At the end of the century, political changes, especially the French Revolution (1789–99), created new fashion trends. At the time of the revolution, many donated or hid their glittering jewelry and began wearing plainer styles. Neck ribbons were especially popular. Both French citizens and aristocrats wore neck ribbons either in celebration or in mourning for the beheaded victims of the guillotine.

Few people bathed during the eighteenth century because most people believed the oils on their bodies protected them from diseases. The stench of unclean bodies was covered with strong-smelling perfume and nosegays, or small bouquets. Not every part of the body was unscrubbed, however. Both men and women vigorously cleaned their teeth in hopes of obtaining a perfectly white smile. Unfortunately, many used harsh chemicals, including gunpowder, acid, and rough pieces of coral, which ate away their teeth's protective enamel coating. These harsh substances caused many people's teeth to rot and fall out. Fake teeth made of ivory and porcelain became necessary.

Missing teeth caused many people's cheeks to look hollow. To give themselves a healthy full-looking face, many people stuffed plumpers, or cork balls, between their gums and cheeks. Plumpers caused people to speak in a funny way, but so many people used them that the funny way of speaking became fashionable, too.

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Cameo

A cameo is a kind of jewelry produced by artisans, or craftsmen, who engrave a bas-relief, or raised, image on a range of single-colored or multicolored materials. In the eighteenth century cameos were made of onyx, sardonyx, ivory, agate, coral, seashell, lava, and glass. If the substance was multicolored, one color was uncovered and became a background for the image engraved on the second color. During the eighteenth century, cameos came in all sizes and shapes; occasionally they were made of separate materials that were glued together. Cameos often were worn on a velvet ribbon or incorporated into an ornate design as a pendant or a pin.

The images on cameos were far-ranging. There were idealized portraits of women's heads and shoulders, posed in profile. The women pictured had classical features, and their hair was shown in great detail. Occasionally, carvers were commissioned to create cameos of specific women. Popular images on cameos also were flowers, groups of people, mythological gods and goddesses, and mythological scenes.

Shell was an especially popular material for cameos because it was inexpensive, readily obtainable, and easily carved. Shell cameos were worn informally during the day, while those made from rarer and more expensive gems were donned with formal evening wear.

Starting in the eighteenth century, with the dawn of the industrial age, cameos were mass-produced. Historical figures from Russian empress Catherine the Great (1729–1796), to Britain's Queen Victoria (1819–1901), were known to collect cameos.

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[*See also* **Volume 1, Ancient Greece: Cameo and Intaglio**]

Double Watch Fobs

The pocket watch was a valued accessory for men. Breeches had small watch pockets near the front of the waist and watches were attached with fobs, or decorative strings or chains that led from a clip on the waistband to these pockets. From about 1740 until the end of the century, it became very fashionable, especially for well-dressed young men nicknamed *Incroyables,* for the French word for incredible, to display fob ribbons, one on each side of the waist. Occasionally the fob ribbons would hold other decorative ornaments such as seals, or engraved metal disks used for impressing a signature into sealing wax or just for decoration.

Man wearing a jabot, a white linen or cotton neck scarf often trimmed in lace and worn to add decoration to a man's outfit. *Reproduced by permission of the New York Public Library Picture Collection.*

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[*See also* **Volume 3, Nineteenth Century: Fobs and Seals**]

Jabot

A white linen or cotton neck scarf, often trimmed in lace, the jabot worn by men during the eighteenth century added a

bit of decoration to a man's outfit. Tied loosely around the neck, the jabot concealed the closure of the shirt, leaving the lace of the jabot to decorate the opening of the waistcoat and the justaucorps, or suit coat. By the end of the century, simpler neck cloths of silk without frills were wrapped around the neck and adorned with a gold stickpin in front. Military men wore black neck cloths while other men wore white ones.

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Nosegay

Woman with a nosegay pinned to her dress. The infrequency of bathing had made nosegays, or small floral bouquets, essential for any well-dressed woman in the eighteenth century. *Courtesy of the Library of Congress.*

Sweet smelling flowers, herbs, and perfumes enhanced a person's scent throughout the eighteenth century. The infrequency of bathing made nosegays, or small bouquets, essential for any well-dressed woman. Nosegays could be attached to an outfit or carried. When flowers were pinned or held in small vases at the bustline of a woman's stomacher, the center part of her bodice, they were called bosom flowers or bosom bottles. Real flowers were replaced with rosettes made of perfumed ribbons after about 1750. Nosegays live on into the twenty-first century as the corsages worn for special occasions. ("Corsage" means the bodice of a woman's dress in French. Perhaps nosegays were so often worn attached to the bodice that they came to be called corsages.)

During the eighteenth century, French men began tucking flowers in the

buttonholes of their waistcoats and introduced boutonières as fashionable nosegays for men. Boutonières were popular among men at formal affairs into the nineteenth century and continue to be worn into the twenty-first century.

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Parasols, first invented to protect the user from sun, eventually evolved into a dainty fashion accessory. *Reproduced by permission of © Historical Picture Archive/CORBIS.*

Parasols

Invented to protect people from the sun in ancient Egypt and the Middle East, the parasol was developed as a fashion accessory in late-sixteenth-century Italy and soon spread throughout Europe. A parasol is a light umbrella, generally made of much lighter, less durable materials than an umbrella and not intended to protect the user from rain. At first used only in southern European countries, parasols became popular in England by the mid-eighteenth century and remained an important fashion accessory for women throughout Europe well into the nineteenth century. They were essential to helping women maintain their fashionably pale complexions.

Like other fashionable accessories, the parasol soon became a vehicle for the display of taste and manners. The shades of parasols were made of delicate fabrics like silk, satin, and lace, or of fabrics imprinted with beautiful patterns. Shafts were made of delicately carved wood, and handles might be made of ivory, silver, or gold.

Practicality was soon discarded, and the sizes of parasols grew very tiny, hardly capable of providing shade. In the eighteenth century parasols played an important role in the posturing and posing that became such an important part of social display. Women held a parasol over their shoulder just so, twirled the handle for dramatic effect, and used the parasol to draw attention to themselves.

While it is not surprising that men didn't carry parasols, it also was considered ungentlemanly to carry an umbrella until the nineteenth century. Carrying an umbrella implied that a man couldn't afford a carriage to protect him from the rain, so umbrellas were considered acceptable only for the lower classes. Men using umbrellas in England were mocked as late as the 1780s, but finally people realized that keeping dry might make more sense than keeping in fashion.

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Paste Jewelry

Jewelry encrusted with diamonds was worn extensively by the wealthy and coveted by the middle classes throughout the eighteenth century. The expense of real diamonds and other gemstones created a demand for fake jewels. By the end of the seventeenth century lead glass could be faceted and colored to look like cut gemstones and colored foil was placed beneath glass to create the look of sparkling opals. These fake jewels were known as paste. Paste jewelry was much cheaper than real gemstones but also had another advantage: imitation jewels could be made in any size or shape the customer desired. With such freedom, jewelers could create fantastic pieces. During the century intricate floral and bow designs of paste were set in silver and gold. Paste jewelry offered the

look of luxury to many more people and became extremely popular by the end of the century, when even the best jewelers made paste jewelry and royalty had copies of real jewelry made in paste. When many people began donating their real jewelry to the cause of the French Revolution (1789–99), the most extravagant designs faded from fashion, but paste jewelry endured as a symbol of affordable beauty.

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Reticule

By the last decade of the eighteenth century, women's dresses had changed from heavy, multilayered gowns made of thick fabric to flimsy, lightweight dresses too delicate to hold pockets. At this time reticules, or handbags, became essential for carrying necessities. The first bags were made of lightweight fabric or net and closed with a drawstring. By the nineteenth century reticules had become a source of ridicule, for woman had begun to carry rather full bags, stuffed with all sorts of seemingly frivolous items, including makeup, brushes, and hair ornaments.

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[*See also* **Volume 3, Nineteenth Century: Pocketbook**]

Sixteenth-century queen Elizabeth I holding a reticule. By the last decade of the eighteenth century, women's dresses were too lightweight and delicate to feature pockets, and reticules, or handbags, came into popularity. *Courtesy of the Library of Congress.*

Snuff Boxes

Europeans first began snorting snuff, the pulverized form of tobacco, in the early seventeenth century, and within one hun-

Snuff boxes came in a variety of sizes and shapes. Often the box was accompanied by a quill or a spoon used to stir the snuff or raise it to the nostrils. *Reproduced by permission of © Massimo Listri/ CORBIS.*

dred years it was widely used by men and women alike. Snuff boxes, tiny decorative containers for the powdered herb, became a symbol of vanity and fashion and an important part of the ritual of using snuff. Snuff was not always taken from a box. Some users preferred to take their snuff from a bottle or a jar, while others carried it loose in their pockets. From the mid-seventeenth century, however, the most common container for snuff was a box, which was an object of much adoration.

Snuff boxes came in a variety of sizes and shapes. Most snuff boxes were three to four inches in diameter, though they became smaller as the use of snuff declined toward the end of the eighteenth century. Often the box was accompanied by a quill or a spoon used to stir the snuff or raise it to the nostrils. Oval was the most common shape for snuff boxes for most of the eighteenth century, with oblong, octagonal, and circular boxes also available. Among the more fanciful shapes were book-shaped boxes, boxes in the form of sedan chairs (portable chairs that can be carried by two attached poles), or those modeled in the form of animals or human figures. The ornament and illustration, including encrusted jewels and enameling, on these beautiful boxes lent them an air of individuality and style that have made them highly prized among collectors to this day.

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Walking Sticks

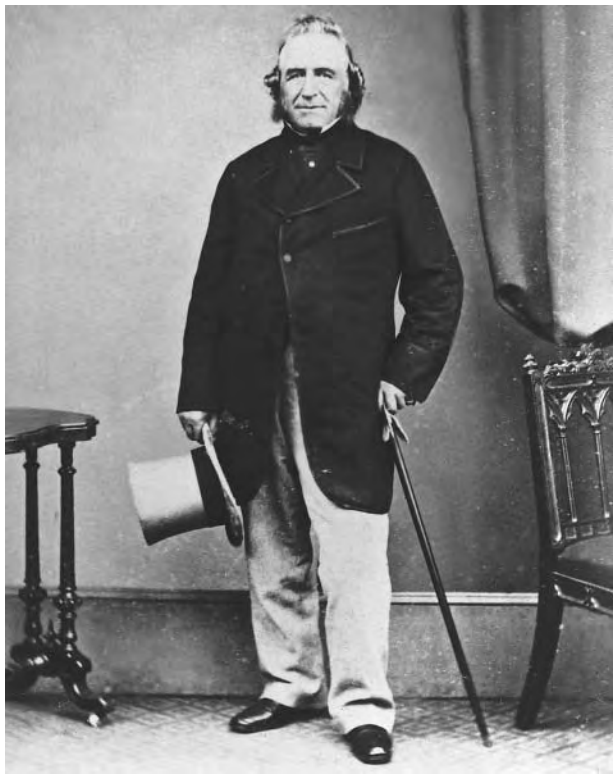
First used as a weapon, the walking stick or cane has long been a symbol of strength and power, authority and social prestige, predominantly among men. George Washington (1732–1799), the first American president, carried one, as did later U.S. presidents Ulysses S. Grant (1822–1885) and Warren G. Harding (1865–1923).

The walking stick dates back to ancient times. The Bible makes numerous references to the walking staff as a symbol of office and dignity. Judging from its depiction in paintings, the walking stick became a widely recognized accessory of elegance and social status in the sixteenth and seventeenth centuries. It was during this period that special rules of etiquette developed governing the use of the walking stick, including where and how to carry it.

During the eighteenth century the walking stick gained wider acceptance. Modest canes were used among ordinary people, while those who could afford it opted for walking sticks of great elegance and style. Etiquette rules were greatly relaxed and owners could now safely lean on their canes in casual poses.

The end of the nineteenth century marked a decline in cane styles. While there were still beautiful walking sticks produced during this period, elaborate ornamentation was often used to make up for a lack of form. In the early years of the twentieth century, mass production helped make walking sticks inexpensive and accessible to the masses. The modern crook-handled wooden cane became the standard walking stick for most people.

There were, of course, still attempts to add style to the walking stick. Decorative trim was added to some sticks in the form of silver, gold, or mother-of-pearl inlays. Sometimes the silver handle



First used as a weapon, the walking stick or cane has long been a symbol of strength, power, and social prestige, predominantly among men. *Reproduced by permission of © Hulton-Deutsch Collection/ CORBIS.*

doubled as a pipe holder. The turn-of-the-twentieth-century Oxford stick had a crook handle that held ten cigarettes and a matchbox.

More often than not, however, such flourishes were designed strictly for show, to create a higher commercial grade for the more discriminating purchaser. An affluent walking stick enthusiast might order an ornate cane, but on the whole there was an erosion of style and individuality in the years leading up to World War I (1914–18). The advent of the automobile and modern public transportation rendered the cane less and less useful, necessary only for those whose age or disability required them to use one. Late in the twentieth century, however, recreational goods manufacturers began to sell walking sticks under the name of trekking poles. Made of aluminum and high-tech fibers, with complicated shock absorbing mechanisms, the poles were sold to hikers to help maintain balance at prices over one hundred dollars a pair.

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[*See also* **Volume 3, Seventeenth Century: Canes**]

Eighteenth-Century Footwear

The display of wealth through fashionable clothes was also seen on the feet in the eighteenth century. Both men and women of wealth wore fancy shoes that signaled their status, a trend that died out by the end of the century.

Women wore high-heeled shoes made of colorful silk or delicate leather, sometimes decorated with gold and silver lace and braid. Although women wore heavily decorated silk dresses, their shoes were rarely made from matching material; to do so would be much too expensive. Some shoes were laced, but most had decorative buckles. The toes of women's shoes were pointed or slightly rounded. These elaborate women's shoes were replaced at the end of the century, however, with much simpler styles, including the especially popular slipper.

For much of the eighteenth century, men's ankles were much admired. Their dark leather shoes with shiny metal buckles highlighted their ankles beneath clinging light colored stockings. The buckles of men's shoes signaled the status of the wearer as well as the importance of the occasion. Buckles could be made simply of steel or brass or encrusted with jewels and engravings. Some men's shoes were colored for special occasions. By mid-century, however, men's ankles were often hidden beneath fashionable jockey boots.

During the eighteenth century shoes and boots were made on straight lasts, or forms that created the soles of shoes, called straights. Without a sole designed specifically for the left or the right foot, shoes were uncomfortable. People frequently switched shoes from one foot to another to reduce the pain. Nevertheless, both men and women were expected to walk smoothly. Children began practicing how to walk properly in shoes from an early age.

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The increasing popularity of horseracing triggered a fashion for jockey boots in the mid-eighteenth century, and young men began wearing them for everyday wear. *Reproduced by permission of Getty Images.*

Jockey Boots

At the beginning of the century, low shoes were the most fashionable footwear for men. Showing a man's ankles was especially fashionable. Boots were only worn by military officers or by others for traveling, riding a horse, or hunting. The increasing popularity of horseracing triggered a fashion for jockey boots in the mid-eighteenth century, and young men began wearing jockey boots for everyday wear. Jockey boots were tall, dark leather boots with a rounded toe. The boot top had loops designed for making it easier to pull the boots on and tops that folded over to show a contrasting color of leather lining the boot. Jockey boots were worn by a select few, but the fashion for wearing them ushered in the larger trend for boots in the nineteenth century.

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[*See also* **Volume 3, Nineteenth Century: Boots**]

Slippers

After the French Revolution (1789–99), people began to reject obvious signs of wealth. The large buckles and elaborate patterned silk shoes of earlier days were replaced with simple, plain flat-soled slippers. Slippers were made of thin kid, the skin of a baby goat, or cloth. The toes of slippers were either pointed or rounded, and the throat of the shoe, or the opening at the top of the foot, was cut into a U or V shape. The throat was left plain or a small bow was added. Slippers were often dyed to match a woman's pelisse (a light-weight coat), sash, or gloves. Light colors of green, pink, and purple were popular. Slippers first became popular for women, but by the nineteenth century men wore black slippers to formal events as well.

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Nineteenth-Century Industrialization

The nineteenth century witnessed an amazing transformation in the political and economic life of Europeans and Americans alike. During the first decade of the century almost all of Europe was under the power of France's ruler, Napoleon Bonaparte (1769–1821), or other members of his family who controlled the outer regions of the empire. With widespread support for overturning the old systems of Europe, Napoleon had built a vast French empire. Although Napoleon was defeated in 1814 at Waterloo and the French, Austrian, and Prussian monarchies' power was restored, it did not take long for revolution to unsettle the royals' power once again. Throughout Europe and the United States, the new technologies of the Industrial Revolution transformed economies based on large farms to those based on industrial production, which created a wealthy middle class. Possessing economic power, these merchants and industrialists also wanted political power, which the monarchical systems of government denied them. By the end of the nineteenth century many of the older European empires had split into the independent states of Italy, Germany, France, and Russia, carving the way for the growth of the modern-day nations.

As the political boundaries and rulers of countries changed during the century, the economies of Europe and America grew rapidly. By the end of the eighteenth century, Great Britain had

INVENTIONS THAT CHANGED THE WORLD OF FASHION

The Industrial Revolution of the eighteenth and nineteenth centuries had a direct effect on how clothing materials were made. Four innovations in particular helped change fashion: the cotton gin, spinning jenny, sewing machine, and artificial dye.

Cotton Gin

For most of the eighteenth century, cotton was an exotic commodity because it was difficult to process—it took one slave ten hours to separate one pound of cotton lint from its seeds. In 1793, a Yale University graduate named Eli Whitney (1765–1825) visited a plantation in Savannah, Georgia, and designed a machine to remove cotton seeds from lint. His cotton gin worked by placing cotton into a hopper, where the cotton would be held back while a rotating drum with wires would pull the cotton away. As a result of Whitney's invention, cotton became the American South's leading cash crop, supplying Great Britain with most of its cotton. Where the South had once produced little more than sixty tons of cotton a year, by 1840 the South was generating a million tons of cotton a year. Indirectly, the cotton gin meant that more slaves would be needed to pick cotton. Within thirty years of Whitney's invention, the number of American slaves had tripled.

Spinning Jenny

The spinning jenny was an eighteenth century modification of the familiar spinning wheel. One day in the 1750s, English carpenter James Hargreaves (1720–1778) inadvertently knocked over his spinning wheel in his Lancashire, England, home and was startled to see it, on its side, still spinning. He instantly envisioned a series of spinning wheels similarly aligned; such a device, he realized, could approximate the rhythm of human fingers. Following a decade of fits and starts Hargreaves completed his spinning jenny in 1768. The population of existing spinners saw Hargreaves's invention as a threat to their livelihood, because one jenny could do the work of several men. The spinners turned violent. A group of them formed a vigilante mob, stormed into Hargreaves's home, and destroyed his inventions. He moved his family to neighboring Nottingham, and opened a mill where he manufactured yarn until his death. However,

grown into the dominant economic power in Europe, surpassing France and Spain. The trade routes established between Europe and the rest of the world during the eighteenth century promoted the production of manufactured goods and laid the foundation for the expansion of industrialization in Great Britain and, eventually, in other countries. During the first seventy years of the nineteenth century Great Britain developed the first industrial society, with unprecedented trade, urban, and population growth. The factory systems developed in Great Britain soon spread to the rest of Europe—especially Belgium, France, and Germany—and America. Industrialization brought rapid growth of cities and factories, and with them the expansion of the middle- and working-class populations. The expanding middle classes put pressure on their govern-

he was unsuccessful in obtaining a patent for his invention.

Sewing Machines

The most significant fashion-related invention of the 1800s, the sewing machine, was the work of several men. French tailor Barthelemy Thimmonier (1793–1859) invented a machine in 1830 which used a hooked needle to make chain stitches. Threatened by the efficiency of Thimmonier's machine, local tailors formed a mob and attacked Thimmonier and destroyed his invention. In 1846, American inventor Elias Howe (1819–1867) patented a sewing machine which made lock stitches with an eye-pointed needle. Howe's invention did not sell well, but with the addition of Isaac Singer (1811–1875) and Allen Wilson's (1824–1888) modifications, which made Howe's invention work more easily and efficiently, the sewing machine became quite popular when the first home sewing machine was sold in 1889.

Artificial Dyes

From biblical times through the mid-nineteenth century, people derived dyes from solely natural resources, such as the indigo or sumac plant or the shellfish. The first synthetic, or man-made, dye was only created in 1856, when an eighteen-year-old British chemist named William Henry Perkin (1838–1907) was attempting to synthesize quinine when he mixed aniline together with a solution of alcohol and potassium dichromate. The unexpected result was mauveine, a purple dye that became very popular in Great Britain. Queen Victoria (1819–1901) wore mauve to her daughter's wedding, and even British postage stamps were dyed with mauveine. Perkin's mentor, German scientist August Wilhelm von Hofmann (1818–1892), was inspired by his student's discovery to develop his own dyes, and within a few years Hofmann created rosaniline, a reddish-brown dye made from aniline and carbon tertrachloride. Within only a few years, in 1868, German chemist Carl Graebe (1841–1927) created alizarin, a synthetic vegetable dye.

Each of these inventions, in their own way, made clothing faster, easier, and cheaper to make. The result continues to be felt in the ever changing fashions marketed each new season throughout the world.

ments to gain political influence throughout the Western world. Soon wealthy landowners were joined by wealthy merchants and factory owners in government, and life was forever changed for working people. In general, people became richer and could afford more luxuries than ever before.

The introduction of life's luxuries

Industrialization, or the manufacture or production of goods on a large scale, offered the luxuries of life to more people than ever before. The Industrial Revolution had brought the construction of canals and railways across Europe and America. These canals and railways created national and even broader markets by transporting

goods manufactured in new factories great distances. Besides transporting goods to more corners of Western civilization than ever before, railways also transported people. Travel had once been available to only the wealthiest people. The rise of industry throughout the Western world increased production and the increased wealth of the majority of people encouraged many to travel more widely and purchase more goods than ever before. The leisure of travel opened doors to new ways of life for many. Leisure activities also required new outfits and soon people were wearing special bathing costumes and tennis outfits.

As the century continued, more inventions increased the ease with which people lived and communicated with each other. Cheap postal services were introduced and magazines began to circulate nationally and internationally. The telegraph could electronically transmit information instantly from one end of a country to another. The International Exhibition of 1851 held in London displayed thousands of these inventions from around the world, including a new product called rubber, a locomotive that could travel at sixty miles-per-hour, cameras, printing presses, and a variety of intricately woven fabrics. During the 140 days it was open, nearly six million people traveled to see the exhibition and sample the new inventions. By the end of the nineteenth century, the Europeans and Americans had fully embraced the benefits of industrialization. By the end of the nineteenth century, the first advertising, chains of retail stores, and widely-circulating magazines combined with the efficient manufacturing systems and trade routes to transform the Western world into a mass consumer society. The rise of consumer spending would bring clothes of reasonable quality, as well as the shifting trends of fashion, to more people than ever before.

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Nineteenth-Century Clothing

Dress during the nineteenth century changed dramatically. The change was influenced by shifts in taste, of course, but more significantly by the introduction of machines to the construction of clothing. Sewing machines, power looms, or weaving machines, steam power, electricity, new dye formulas, and other inventions increased the speed and ease of clothing manufacture. These inventions were used to add embellishments to women's clothing; machine-made trimmings were applied in bulk to the enormous

Nineteenth-century industrialization offered the luxuries of life to more people than ever before. Sewing machines, electricity, new dye formulas, and other inventions increased the speed and ease of clothing manufacture. *Reproduced by permission of © Historical Picture Archive/CORBIS.*

CHARLES FREDERICK WORTH INDUSTRIALIZES FASHION

Though born and raised in England, Charles Frederick Worth (1825–1895) became the first world famous French fashion designer. He was also the first to create and employ the principles of design and fashion that would be called "haute couture," or "high fashion." Worth not only designed clothes for much of Europe's nobility and many American millionaires, he also introduced many modern changes in the ways clothing was designed, made, and sold.

Worth was born in 1825 in Lincolnshire, in the east of England. His father was a lawyer who had lost most of his money gambling, so young Charles was forced to go out to work when he was only eleven. He worked for many years at a department store, then at a company that sold fabrics. Through his sales experience he learned about what women wanted and needed in clothing and fashion. He wished to become a dress designer, so at the age of twenty he took a job with a fabric firm in Paris, where he could study design while he worked. It was there that he introduced his first new idea of offering dress design to customers at the fabric company. For the first time, ladies could get the whole dress, design and fabric, at the same location.

Before Worth began his design career, dresses had been made by dressmakers, and designs had been created by the customer and the dressmaker, who got ideas from looking at pictures of popular dresses. Worth was one of the first designers to come up with his own ideas, based on his knowledge of women's needs. Soon he started his own company. The wife of the Austrian ambassador bought a dress from Worth that attracted the notice of the Empress of France. Worth became the court designer, and was soon making dresses for the royalty of Russia, Italy, Spain, and Austria. Famous and wealthy Americans such as the Vanderbilts and the Astors also came to the House of Worth for special gowns, making Worth the first celebrity fashion designer.

Worth used beautiful and luxurious fabrics for his dresses, and he trimmed them with rich decoration, such as fringe, lace, braid, and tassels made of pearls. His many important contributions to design included an ankle-length walking skirt, shockingly short for its time, and the princess gown, a waist-less dress that hung simple and straight in the front while draping in full pleats in the back.

However, more lasting have been Worth's contributions to fashion as an industry. He changed the way dresses were shown to customers by being the first designer to use living women as models, and the first to have fashion shows to reveal his new designs to customers. He also began to make high fashion more widely available, by selling his designs not only to individual customers but also to other dressmakers, clothing manufacturers, and to the newly invented department stores. Another introduction Worth made was the practice of mass-producing parts of a piece of clothing, then putting them together in different ways. For example, a certain type of sleeve could be produced in a bulk quantity, and then used on several different types of dresses to produce a different look each time.

Worth's ideas came at a time when clothing factories and department stores were new developments, and they combined well to create a new concept in fashion called ready-to-wear clothing. For the first time, people could simply go to a store and buy the latest fashions, and "haute couture" style was no longer only available to the rich. Charles Worth died in 1895, but his sons continued to operate his successful design house for many years.

flowing gowns worn by women in midcentury. By the end of the century, the introduction of ditto suits for men increased men's interest in ready-to-wear clothing, which would ruin many tailors' careers by the mid-twentieth century since the clothes did not need alterations.

The style of dress worn by men became increasingly somber and less flamboyant throughout the century. At the beginning of the century, stylishly dressed men known as dandies, such as George "Beau" Brummell, influenced male fashions by replacing fancy outfits of ornate waistcoats and ruffles with plain dark jackets, high-collared shirts and simple cravats, vests, and eventually trousers. Although some men wore corsets and loud clothing during the century, by the end of the period proper male clothing came to be associated more with clean, polished clothing rather than with fancy ornament. The color black, introduced during this century as proper for male dress attire, has endured to the present day in the form of tuxedos and dark suits.

Women's fashions shifted dramatically throughout the century. Starting with styles that revealed more of the female figure than ever before in Europe and America, women shifted to wearing large dresses with huge sleeves and skirts and heavy ornamentation by midcentury. As the century continued, women's fashions changed again to incorporate slimmer silhouettes, or profiles, with the fullness of the skirt limited to the rear bustle. Despite the huge variations in skirt and sleeve size, women's waists were pinched tighter and tighter in a variety of constrictive corsets throughout the century. The importance of a slim waist throughout the nineteenth century influenced some mothers to confine their young daughters in binding corsets as well.

While the styles for men at the end of the century laid the foundation that would influence men's clothing for the centuries to come, the styles for women did not. Women's fashion began to be influenced by fashion designers, the first being Charles Frederick Worth (1825–1895). And in the coming century, women would experience much more liberty and a variety of new styles would emerge to reflect this. One style introduced during the nineteenth century would have a lasting impact on the fashion of both men and women across the globe: Starting as a sturdy work pant, blue jeans would become one of the most influential American fashion trends.

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Bathing Costumes

The development of special clothing for swimming went through important changes during the 1800s and early 1900s. Though people of various cultures had bathed in oceans, rivers, and lakes for centuries, the nineteenth century saw a dramatic rise in the popularity of swimming as a recreational activity. Late in the eighteenth century, scientists had learned more about the causes of disease which in turn rid the Western world of a fear of bathing, and people began to embrace the water as a delightful recreation and sport. Railroads, newly built across Europe and the United States, enabled people to travel more easily, and many took the new trains to seaside resorts where they could relax on the beach and swim in the ocean. These vacationers began to demand less burdensome clothing for their beach activities.

The extreme modesty of the Victorian period (relating to the conservative times of Britain's Queen Victoria [1837–1901]) re-

quired that bathing costumes cover almost as much of the body as regular street clothes. During the first half of the century, women wore heavy bathing dresses made of wool, with corsets underneath. These bulky dresses were quite heavy once they were wet, and some ladies increased the weight further by sewing weights into the hems of their skirts to prevent them from floating up in the water. Women wearing these early Victorian costumes did little actual swimming and instead bobbed or splashed in the water. Active swimming was seen as an activity for men.

Men were allowed a bit more freedom in bathing dress, though they still remained modestly covered in long sleeveless woolen jerseys over knee-length trousers. It was illegal in most places for men to expose their chests, and many beaches required men to have a modesty skirt, a piece of loose fabric covering their genital area.

During the 1860s, as women began to gain more social freedom, sportswear was introduced for the more active woman. Among the new sports outfits was a daring modern bathing costume. Similar to the clothing men wore to swim, the new bathing suits had three parts: a short belted dress, knee-length bloomers, and dark stockings. Though the new suits offered more freedom of movement, they were still made of heavy wool. As the century progressed, the sleeves became shorter, until, by the early 1900s, women too wore sleeveless bathing dresses. Less weighted down by their clothes, women began to join men in active swimming and in demanding still more practical and revealing swimwear. In 1907, famous Australian swimmer Annette Kellerman (1887–1975) was arrested for appearing on a New Jersey beach in a knee-length sleeveless one-piece bathing suit. However, by the 1920s, the one-piece suit had become common beachwear for both men and women.

As women began to gain more social freedom during the late 1800s, sportswear, including a daring new bathing costume, was introduced for the more active woman. *Reproduced by permission of © CORBIS.*

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[*See also* **Volume 4, 1919–29: Swimwear**]

The Betsy

A ruffled collar of gathered lace, the betsy, also spelled betsey and betsie, of the early 1800s was an updated variation on the starched linen ruff that had been popular during the sixteenth century. When the ruff reappeared in early nineteenth century England, it was smaller and simpler, a strip of lace gathered and tied around the neck with a drawstring. Its unmistakable resemblance to the tall ruff worn by Queen Elizabeth (1533–1603) gave the betsy its name, after Beth or Bets, nicknames for Elizabeth. However, while the ruff of the 1500s had been made of linen or lace and held in stiff pleats with starch, the later version was made of lacy fabric like tulle, a sheer silk or cotton, and was simply pulled into soft gathers.

The nineteenth century opened with a preference for simple styles in women's clothing. Inspired by the fascination with Greek styles that had followed the French Revolution (1789–99), several different styles of simple tunic dresses became popular throughout Europe. These dresses were high-necked, high-waisted and loose, with uncomplicated flowing lines. The gathered betsy was a popular accessory to the plain turn-of-the-century gown. Soft and feminine, the betsy decorated the high neckline and gave the wearer the look of one of the heroines of the romantic novels which were becoming popular at the time.

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[*See also* **Volume 3, Sixteenth Century: Ruffs**]

Bloomers

Long, loose pants that are gathered at the ankle, bloomers were worn by women during the nineteenth century both as outerwear and as underwear. Bloomers were part of a movement toward more practical clothing for women, and soon became closely identified with suffragists (women working for women's right to vote) and feminists (women working to improve the status of women). Many men were angry with the suffragists, and did not like women wearing pants, so they often ridiculed the new bloomer outfits.

As early as the 1820s some women had designed and worn a practical garment for traveling and other activities. This garment consisted of a knee-length dress over a loose pair of trousers gathered at the waist and ankle. The "bloomer dress" as it would come to be called, covered the wearer completely so that it provided the modesty that the times required. At the same time, it provided much more freedom of movement than the tight corsets and trailing skirts that most women wore.

In the mid-1800s, feminist writer and editor Amelia Bloomer (1818–1894) wrote favorably about the new outfit in her newspaper *The Lily,*

and soon the new pants were dubbed "bloomers." Many men and women laughed at the new fashion, but some women found it very comfortable and sensible for such activities as bicycling, playing tennis, and travelling. In the United States, many women who traveled to the undeveloped West in wagon trains wore bloomers.

Though bloomers were not widely accepted as outerwear in the nineteenth century, they did become popular underpants for women and girls, and by the late 1800s, most women wore long, loose cotton bloomers under their long skirts instead of petticoats.

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Blue Jeans

Durable, heavy-duty pants made from dark blue cotton fabric, blue jeans were first created as work pants for the gold miners of the 1849 California gold rush, a time when people of the United States rapidly moved into California in search of gold. Once worn only by those who did heavy manual labor, jeans became one of the most popular and common clothing items of the twentieth century. Blue jeans moved from work clothes to the preferred pants of rebellious young men during the 1950s and 1960s to high fashion items. By the end of the twentieth century, a comfortable pair of jeans had become a necessity in the casual wardrobe of both men and women. Though they are bought, sold, and worn in almost every country in the world, blue jeans are still regarded as a fundamentally American garment.

The word "jeans" had been used since the 1600s to describe the rough clothing worn by working men, because this type of clothing was often made of sturdy jean, or *genes* fabric from Genoa, Italy. Denim, the durable fabric which is almost always used to make mod-

ern blue jeans, was originally made in Nîmes, France. American manufacturers shortened the name *serge de Nîmes,* to denim. Denim fabric was often dyed dark blue so that work clothes made from it would not show dirt and stains.

The first blue jeans were created by teamwork between a tailor, Jacob Davis, and a merchant, Levi Strauss, who were both interested in making a profit by selling clothing to the thousands of miners drawn to the California gold rush. Strauss was selling tent fabric, work clothes, and other supplies to miners when he was approached in 1873 by Davis, a tailor who had developed the idea of making work clothes stronger by putting copper rivets, or fasteners, at certain points, like pockets, which were likely to tear. Together, Davis and Strauss began to make what they called "waist overalls" out of sturdy denim fabric with copper rivets. Over the years, the pants came to be called jeans or Levis.

Over the next decades, the popularity of blue jeans spread among working people, such as farmers and the ranchers of the American West. Jeans became so popular among cowboys that during the 1930s, a company called Wrangler formed just to make denim work clothing for those who rode the range. In the 1920s, 1930s, and 1940s many people began spending their spare time at the movies, where popular Western films found glamour and romance in the adventures of the cowboys who rode horses, shot bad guys, and wore blue jeans. Those who wished to imitate the casual, rugged look of the cowboys they saw in films began to wear jeans as casual wear.

During World War II (1939–45) blue jeans became part of the official uniform of the Navy and Coast Guard, and became even more popular when worn as off-duty leisure clothing by many other soldiers. During the 1950s many young people began to wear jeans when they saw them on rebellious young American film stars such as Marlon Brando (1924–) and James Dean (1931–1955). Blue jeans were so identified with American culture that they were placed in the American exhibit at the 1958 World's Fair. Around the same time, the first jeans were exported to Europe.

The rebellious image of blue jeans continued into the 1960s and 1970s, when the nonconformist hippie youth made ragged, patched blue jeans part of their uniform. Jeans had become extremely popular, but were still mainly worn by working people or the young.

AMERICAN COWBOY

The American cowboy roamed the plains west of the Mississippi River in the mid- to late nineteenth century. His job involved tending cattle, usually miles from where he lived and for months at a time. The cowboy developed a functional manner of dress that suited his unique lifestyle. Some of the key elements of cowboy attire have entered into the American popular imagination and become symbols of a romantic and lost way of life.

The American cowboys borrowed much of their clothing, along with many of their customs, from the earlier *vaqueros,* herdsmen of Mexican and American Indian descent who migrated northward over the Rio Grande River into Texas. Necessity also dictated a lot of the cowboy's attire. A cowboy had to carry everything he might need with him on his horse. He was plagued by many dangers, including hostile American Indians, rattlesnakes, cattle rustlers, sudden rainstorms, flooding rivers, and stampeding cattle. Virtually everything the cowboy wore or kept close at hand was designed to help him overcome these obstacles.

A typical cowboy outfit consisted of a muslin (sheer cotton fabric) shirt with a waistcoat, similar to a vest, and denim or buckskin trousers. To protect his legs when riding through thorny brush, the cowboy wore a set of leggings called chaps, an abbreviation of chaparejos, the Spanish word for the leggings, over his trousers. Chaps were made of leather or animal hide, often with the fur left on the outside, and covered only the front of the legs to allow for freedom of movement. Fur chaps made of bear and goat were used on the northern ranges. Chaps were attached by a belt at the waist and ties along the back of the legs. Some early chaps were fringed at the seams.

Another essential component of cowboy style was the wide-brimmed hat, designed to protect the wearer from the harsh elements of the open plain, especially the blistering sun. Cowboy hats added an element of individuality to the cowboy's attire. Often the cowboy would make his own hat. There were regional distinctions as well. It was said that you could tell where a cowboy came from by the shape of his hat. The most famous cowboy hat of all was designed by John B. Stetson of Philadelphia, Pennsylvania. Stetson hats were made of wool felt with a large brim and oval, cylindrical crown. So many cowboys wore Stetson hats that the hats came to be known as "Boss of the Plains" and became a symbol of the American West.

A kerchief tied loosely around the neck performed a variety of functions for the cowboy. He could use it to protect his mouth and nose from dust, cover the back of his neck to prevent sunburn, or

During the 1980s this began to change as famous fashion designers created designer jeans, which were expensive and became fashionable wear for many occasions. By the end of the twentieth century, blue jeans had become one of the most widely worn items of clothing in the world. In 2001 a pair of Levis dating from the 1880s and found buried under layers of mud in Nevada was sold at auction for over forty-five thousand dollars.

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tie it around his head to keep his hat from blowing off on windy days. It could even be used as a makeshift sling for a broken arm. Red was the preferred color for these versatile bandannas, often called wipes.

Still popular in the twenty-first century is the cowboy boot. It was the most expensive part of the cowboy's wardrobe. Store-bought boots sold for seven dollars in 1880, while tailor-made models could go for as much as fifteen dollars. A high "Cuban heel" prevented the wearer's foot from slipping through his stirrup. When dismounting from a horse, the heels dug into the ground to ensure good footing. Early cowboy boots had square toes, though round and pointed styles eventually came into fashion. By the 1890s fancy cowboy boots were being sold through mail-order catalogs.

Cowboys first captured the public imagination during the large-scale cattle drives north from Texas in the period just after the American Civil War (1861–65). Their numbers steadily decreased with the decline of the open range and the advent of homesteading, the establishment of houses and farms on open land. While the cowboy era lasted barely a generation, the cowboy style lived on in the form of dime novels, movie serials, and television programs and remains a popular style of dress for many people in the United States.

A typical cowboy outfit consisted of a kerchief around the neck and denim or buckskin trousers. To protect his legs the cowboy wore a set of leggings called "chaps," and the wide-brimmed hat protected his head. *Courtesy of the Library of Congress.*

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[*See also* **Volume 5, 1980–2003: Designer Jeans**]

Coats

Following the American and French Revolutions of the late 1700s, an appreciation for democracy and for the common man spread over the Western world. This led to a plainer style of dress for the men of the 1800s than had been the fashion in the centuries before. Elaborate frills and fancy decorations were replaced by simple styles in basic colors. The coat was one of the central elements of the nineteenth-century man's everyday wardrobe, and, though there were many different popular styles, they all reflected the less showy fashion of the times.

During the early 1800s, the desired masculine shape featured a large chest and a small waist, and the coats of the day were designed to help achieve this figure. Shoulders and chests were often padded to make the top appear larger, and coattails were cut full to emphasize the slim waist. Depending on the wealth of the wearer coats were made of wool, cotton, or linen, and different fabrics were worn in different weather. The most popular coat styles of the first part of the century were the frock coat and the cutaway coat. Both were rather formal coats with a design based on the British hunting coat, cut up to the waist in the front with long tails in the back. The cutaway had a curved line along the side and rounded tails in the back, while the frock coat was cut in a straight line to a pair of pointed coat tails in the back. Frock coats also had a trim piece at the back waist with two buttons for decoration. The frock coat remained the most common coat for daytime wear into the 1890s. However, while bright reds, greens, and yellows were popular in the early 1800s, by the second half of the century most men wore only dark colored coats, such as black and navy.

The fitted silhouette of the coats of the early 1800s was replaced at midcentury by straight-cut jackets that hung loose from shoulder to hip. Another development during the second half of the century was the introduction of special clothing for sports. In 1837 the captain of the British ship H.M.S. *Blazer* outfitted his men in a short boxy double-breasted (two rows of buttons down the front) jacket. The new style caught on and "blazers" became popular wear for such sporting activities as boating and tennis. In 1890 the

Norfolk jacket was introduced; it was a hip-length loose coat which was meant to be worn with the knee pants called knickerbockers. The Norfolk and knickers, or knee-length pants, soon became popular casual wear for men and boys of all classes.

Men of the 1800s also had a variety of overcoats to choose from. For those who preferred an old-fashioned look, cloaks were still acceptable, such as the dramatic Garrick, which was a long velvet cape trimmed with fur. The Chesterfield was the most common modern coat, a long, straight-cut single-breasted coat, usually made of black wool with a velvet collar. Some stylish men wore buffalo or beaver fur coats that reached their ankles, while others preferred the dashing look of the Inverness, a sleeveless wool plaid coat with a short cape that hung from the collar around the shoulders.

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Crinoline

Full crinoline underskirts were necessities of popular women's fashions of the mid-1800s. As skirt styles became fuller during the century, women were burdened by having to wear several layers of petticoats, or stiff, heavy, and uncomfortable, fabric underskirts. Petticoats were replaced by lightweight hoop crinolines, which allowed skirt styles to expand even further.

The word crinoline comes from the French word *crin,* meaning "horsehair," because early crinolines were made from horsehair and wool. Elegant ladies of the mid-nineteenth century wore very wide skirts, and stiff horsehair crinolines held the skirts out from the body. Some crinolines measured more than four yards around the bottom, and women wearing these skirts had to move carefully to avoid knocking things off of tables as they moved around a room.

The hoop crinoline was made of a series of steel rings, which got gradually bigger in size, connected by cotton tape into a sort of cage that fit under a skirt to hold it out. *Reproduced by permission of © Bettmann/ CORBIS.*

It was said that an average-sized room could hold only two or three women wearing crinolines.

Around 1850, women were much relieved when a new kind of crinoline was invented. The hoop crinoline, as it was called, was made of a series of steel rings, which got gradually bigger in size, connected by cotton tape into a sort of cage that fit under a skirt to hold it out. Though the new hoops were much lighter weight and more comfortable than the old horsehair crinolines, they still had one similar problem: if a woman was not very careful when she sat down, her skirt would swing up in front of her, exposing her underpants. This was a serious problem in a time of great modesty, when the sight of a woman's ankle was considered shocking. The wide skirts also made it impossible for women to sit down in carriages, and a woman travelling often had to kneel or sit on the carriage floor.

By the late 1880s, women had had enough of the inconveniences of extremely wide skirts and crinolines passed out of fashion as slimmer, more tailored-looking skirts became popular.

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[*See also* **Volume 3, Sixteenth Century: Farthingales; Volume 3, Seventeenth Century: Petticoats**]

Dinner Jacket

The dinner jacket emerged from an era when it was considered proper for upper-class men to dress formally for the evening meal. A comfortable, less formal alternative to a tailcoat, a jacket with long flaps in the back, the dinner jacket, or tuxedo jacket as it is sometimes called, has become the most common type of men's formal wear since the 1890s.

The dinner jacket emerged from an era when it was considered proper for upper-class men to dress formally for the evening meal. *Reproduced by permission of © Bettmann/CORBIS.*

While upper-class formal wear for Western men had been frilly during the 1700s, the 1800s saw the introduction of a more restrained, tailored style. The particularly fashionable British writer Edward Bulwer-Lytton (1803–1873) popularized the color black both for men's formal and everyday wear, and by the mid-1800s men's formal dress was largely defined as "white tie and tails," that is, a white bow tie worn with a stiff white shirt front and a black coat with long tails in the back.

By the late 1800s clothing styles were beginning to become slightly looser. While vacationing at his estate in Cowes, England, the British prince of Wales, Edward VII (1841–1910), sought a more comfortable alternative to the usual formal dinner attire. His tailor modified a popular military-style short black jacket called a mess jacket, to create a semiformal dinner jacket for the prince. The new jacket was dubbed the "Cowes jacket," after the first place it was worn.

In 1886 the prince had an American named James Potter as a guest at his country estate. Potter liked Prince Edward's new formal wear and had a jacket made for himself. When he wore his new dinner jacket at the elite upper-class resort of Tuxedo Park in New York, it instantly became popular. Alternatively, some historians report that a New York socialite named Griswold Lorillard cut the tails off his formal coat in 1886 at the Tuxedo Park Autumn Ball,

starting the fad. In either case, the new jacket soon took on the name of the resort and became known simply as a tuxedo.

In 1930 Philadelphia tailors Marliss and Max Rudolphker produced the first mass-marketed ready-to-wear tuxedos. During the economically depressed 1930s, dashing tuxedos became a symbol of hope, as Hollywood movies popularized not only the black "tux" but also the white dinner jacket and the velvet and brocade versions called smoking jackets.

Dinner jackets have remained the fundamental ingredient of men's formal attire into the 2000s. Though each decade has seen slight alterations, wide lapels during the 1920s, narrow lapels during the 1930s, bright-colored brocades during the 1960s and 1970s, the basic style has changed little from Edward VII's original Cowes jacket. While "white tie" formal occasions still call for a tailcoat, far more common is the "black tie" occasion, which demands that men wear a tuxedo.

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Ditto Suits

The mid-nineteenth century saw the introduction of a type of men's suit that would become the dominant form of Western men's dress clothing of the next century. The ditto suit, as it was called, featured a jacket, vest, and trousers made from the same fabric. Also called the sack suit, the new style was characterized by a loose-fitting jacket which hung straight from the shoulders with no seam or fitting at the waist. The ditto suit was a fairly informal type of dress clothing, and it was generally worn for business, travel, or street wear.

The early part of the 1800s had been a time of careful dress for men, sometimes called the era of dandies. Dandies were men

THE DANDY

Dandy is a name for a man who pays great attention to dress and fashion and often dresses with a flamboyant style. The term was first used in the late eighteenth century, but became better defined in the early nineteenth century. At first, "dandy" referred to a group of trendsetting young aristocrats in England. Other names for dandies include beaus, mashers, macaronis, fops, and exquisites. Although first used to refer to a flamboyant dresser, by the nineteenth century a dandy was a man who dressed with a careful stylishness. In the twenty-first century the term "dandy" is still used to refer to either a fastidious or a flamboyant dresser.

Dandyism had its roots in the Macaroni Club formed in London, England, in the 1760s by a group of rich young Englishmen who had just returned from a tour of Italy. The Macaronis championed elaborate and exaggerated styles of dress. They loaded themselves down with layer after layer of lace ruffles and gold embroidery and wore knee buckles, striped stockings, and shoes with bright red heels. Some of them sported wigs that were at least a foot high, topped by a tricorne, or three-cornered, hat. In fact, the lyric from the famous American patriotic song "Yankee Doodle": "Stuck a feather in his cap and called it macaroni," refers to these early dandy fashions.

Accessories were critical to the dandy's style. The typical dandy carried a long gold-knobbed, tasseled walking stick and was never seen in public without his bejeweled snuff box, in which he carried chewing tobacco. To ward off bad odors he may have carried an artificial nosegay, a small bunch of flowers, or worn powder or perfume. Many dandies brandished swords with diamond handles and hung two fobs, or pocket watches, from their elegantly tailored waistcoats. These early dandies, many of whom adopted the name "Beau," developed a reputation for grace and coolness. Before long, dandy styles popularized by the English macaronis began migrating to the European continent. In France the *Incroyables* (the Unbelievables) of the 1790s combined fashionable fantasy garments and English country clothes.

The most famous dandy of all, and the man who truly changed the course of men's fashion, was George Bryan "Beau" Brummell (1778–1840). The son of an English butler who was educated at Oxford, a prestigious university in England, Brummell resisted some of the more flamboyant trends of his day. He dressed simply and plainly, preferring wool and cotton fabrics, carefully tailored jackets, and ankle length, loose-fitting trousers in dark or neutral colors worn with white shirts. A typical outfit for Brummell consisted of a blue woolen tailcoat with brass buttons, buckskin colored pantaloons (loose-fitting trousers), and immaculately polished boots. And he didn't wear a wig or makeup. The only item of elaborate clothing he wore was his necktie—a large bow-tied cravat, a scarf tied around the neck.

Brummell's contribution to fashion was to set a new standard of elegance and ideal of perfection in male dress. He stressed the importance of neatness and cleanliness, as well as refinement and restraint. Brummell took up to five hours to dress every day, though his goal was to make it appear as though he had not. He was one of the first to take regular baths (a custom which was catching on quickly in nineteenth-century Europe), priding himself on the fact that he did not need to wear perfume. It was said that he had three separate hairdressers: one for his forelock, or bangs, one for the hair at the back of his head, and one for his sideburns. He sent his shirts out of town to be washed because he didn't think London laundresses could bleach them white enough.

Beau Brummell's fame and influence long outlived him. Through his friendship with the future British king George IV (1762–1830), he left a lasting mark on English fashion. Though the dandies are long gone, and often mocked in comedies about the period for their excessive manner of dress, men in the West continue to wear trousers and somber colors and to dress themselves in the elegant style set by these fashion pioneers.

who paid careful attention to their clothes and followed the latest trends. Such stylishly dressed men as Englishman George "Beau" Brummell (1778–1840) had a great influence on men's fashions. High-collars, perfectly starched cravats, and tailor-fit jackets, vests, and trousers in complimentary colors were all part of the dandy's look during the first half of the nineteenth century. The perfection of fit that the dandies sought was not reproduced in the first ready-to-wear clothing. Introduced in 1860, the ditto suit offered a loose-fitting ready-to-wear outfit made from the same color and type of fabric. Middle-class and working men quickly adopted the ditto suit as an easy, less-expensive alternative to the expensive tailor-made dress clothes modeled by the dandies. Ready-made clothes soon began to replace tailor-made clothing. By the end of the century, the ditto suit had become the most popular type of everyday suit for most American and European men.

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[*See also* **Volume 4, 1930–45: Men's Suits**]

Dresses

The simple answer to the question about what women wore during the nineteenth century is a dress. There were, however, enormous changes in the size, shape, and decoration of women's dresses during the century. At the beginning of the century women abandoned the heavy garments of the previous century and wore the lightest, sheerest of dresses, such as the robe en chemise, modeled after styles worn by ancient Greeks. The muslin or silk fabric of these dresses was so delicate that it could not support pockets, so women began to carry pocketbooks. Most commonly white or light in color, these dresses had short sleeves, high waists, and long, straight skirts. Women did wear light corsets beneath them, but the dresses were meant to show off more of the female form than ever before in Europe or America.

Merely two decades into the century, women's dresses became heavier and more ornate. The early natural silhouette was transformed into a dramatic hourglass shape accentuated by a tightly corseted waist, a full bell-shaped skirt, puffy gigot sleeves, and floppy hats. The skirts of dresses were expanded even further with wire-hoop or whalebone crinolines. By 1860, skirts were so wide that fashionably dressed women could no longer fit through doorways. During the last decades of the century, women's dresses changed shape yet again. The shoulders were accentuated and the skirt's fullness was pushed to the rear and supported by the padding of a bustle, a rear support for a skirt.

The appearance of machine-made trimmings during the century greatly influenced the decoration of dresses, which became ever more colorful and heavily embellished with lace, pleats, ruffles, bows, and other ornament. Some evening dresses held as much as seventy yards of thick ruffles. In addition, newly invented dyes introduced colors to fabrics such as bright pink, turquoise, and yellow, and dresses combined these in striking color combinations. As the century ended, women's dresses continued to change as women's place in society began to shift towards more liberty.

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Fur

The most ancient humans created the garments they wore from materials that were around them, and it is likely that animal furs were one of the earliest materials used in the making of clothes. Fur clothing is not only soft, warm, and durable, but has often been a sign of wealth and rank in society. During the late nineteenth and early twentieth centuries it became fashionable for both men and

women to wear fur and fur trimmed coats, hats, dresses, and other accessories. Even the top hat, one of the most commonly worn items of the 1800s, could be made from beaver fur. This popularity continued until the 1960s, when some people began to protest the deaths of animals for clothing. They stopped wearing it themselves and protested against those who did.

During the Middle Ages (c. 500–c. 1500) fur was widely used in Europe as a luxurious trim worn by noblemen on cloaks, hats, and tunics to show their wealth and importance. Men also wore fur coats, almost always with the fur on the inside, as a soft, warm lining. Fur was so popular that the buying and selling of furs became a major part of European economies, and a major reason behind the exploration of the New World. In the late eighteenth-century United States, men like John Jacob Astor became millionaires in the fur trade, shipping thousands of beaver furs to Europe to be pressed into thick, durable felt for hats.

During the late 1800s, France, the capital of the Western fashion world, developed a friendly alliance with Russia. The Tsar, or ruler, of Russia visited Paris, to the delight of cheering crowds, and all over Europe people took an interest in Russian styles, especially in the wearing of fur. Hats, scarves, and muffs were made of fur. Cloth coats and dresses were trimmed with fur collars, cuffs, and bands around the hem. Men wore ankle-length coats made of buffalo and beaver, and women wore coats made of Russian sable and Hudson Bay seal. The seal coat was the first fur coat to be worn with the fur on the outside to show off its beauty and texture. This trend, started in 1840, spread throughout Europe and by the mid-nineteenth century had become customary throughout the Western world. As fur became something to display on the outside of garments, sometimes two different types of fur were used so that the different furs provided a contrast. Even whole small animals, such as foxes, were used, including the head and feet, to make a fur wrap. A single whole animal skin, called a stole, could be worn around the shoulders or many whole animals could be sewn together to make a large wrap.

During the early part of the twentieth century, the manufacture of the automobile gave fur clothing another boost. Cars were open and driving could be quite cold and messy. Many men and women wore long coats made of sturdy fur such as raccoon, lynx, or sheepskin to protect them on windy drives.

The French House of Paquin, founded in late 1891, was an important designer of fur fashions. Madame Isidore Paquin not only designed many fur and fur-trimmed garments, but also developed a method of treating furs to make them softer and more comfortable. Some fashion experts said that every well-dressed woman of the early 1900s had a fur-trimmed Paquin coat.

Even during the 1800s, many people protested that wearing fur was cruel to animals and even barbaric. By the 1960s the number of people who felt this way had grown. In addition, fabric manufacturers had developed attractive "fake" furs that imitated the look, warmth, and softness of fur. During the late 1900s and early 2000s, many people chose to wear imitation fur instead of real fur.

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Gigot Sleeves

Gigot is the French word for the back leg of an animal, especially of a lamb or sheep. The gigot sleeve, also called the leg-of-mutton sleeve, was named for its resemblance to a sheep's hind leg: wide at the top and narrow at the bottom. With a large puff of material at the shoulder, gigot sleeves tapered sharply at the elbow to fit closely along the lower arm. This dramatic style of sleeve was first seen on women's dresses in the sixteenth century but became a very popular style during the late 1820s and early 1830s, a romantic period that favored flamboyant styles. The gigot or leg-of-mutton sleeve came into style again during the 1890s as part of the fashionable hourglass figure, for which women were supposed to be wide at the shoulders and bust, narrow at the waist, and wide at the hips.

The wide puffed gigot sleeve was showy and stylish but not very practical. In order to hold the fabric out in a large balloon shape at the top of the arm, whalebone strips were sewn into the sleeve.

The dramatic gigot sleeve was first seen on women's dresses in the sixteenth century. The sleeve soon became so large that it was sometimes difficult for women to fit through narrow doorways.
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For very large gigots, padding and even hoops were used to keep the shape of the sleeve. All these additions to the large sleeve made it hard for women to use their arms, or even to enter narrow doorways. Some fashion critics considered the style so ridiculous they nicknamed the gigots "imbecile sleeves." However, during the periods in which they were popular, many women's dresses featured the wide sleeves, and even little girls and boys under six years old wore dresses with miniature versions of the puffy gigot sleeve.

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[*See also* **Volume 3, Sixteenth Century: Sleeves**]

Kashmir Shawls

Indian textiles began flooding European markets in the seventeenth century with the founding of the Dutch East India Company in 1597 and the English East India Company in 1600. This early trade provided the foundation for the great popularity of Kashmir shawls among fashionable European women in the late eighteenth and early nineteenth centuries. Kashmir shawls had been woven since the fifteenth century, but Europeans first became acquainted with them in the seventeenth century.

Kashmir shawls were made of fine cashmere, pashima, and shah tus wools, made from the soft hair of Tibetan mountain goats living in the high altitudes of the Himalayan Mountains. Indian women spun the fleece into yarn and one or two men worked between two to three years weaving the yarn into a shawl. Undyed shawls ranged in color from light cream to grey or brown. To pro-

duce more vibrant shawls, yarns were dyed with natural pigments or silk thread was woven into the shawl. Patterns called boteh, which means flower but the pattern is recognized as paisley in the West, were woven into the shawls named kani. Shawls with embroidered patterns were called amli. The great skill and long time it took to make each Kashmir shawl made them very expensive. In the early nineteenth century a Kashmir shawl was as expensive as a twentieth-century mink coat.

Despite the high price of these shawls, demand increased rapidly among European women. Recognizing the potential for profit, European textile manufacturers began to make imitation Kashmir shawls in factories located throughout Europe. Power loom woven shawls cost one-tenth the price of handmade Kashmir shawls. Paisley, Scotland had such high success producing imitation Kashmir shawls that the traditional Indian boteh pattern became known in the West as paisley.

Although the huge supply of imitation shawls damaged the popularity of Kashmir shawls, it was another fashion trend that ended the demand for these shawls. The large Kashmir shawls covered the hoops of crinoline skirts perfectly on chilly days. But the 1870 fashion for the bustled skirt, which made the back of a women's dress into a decorative bump, would be completely covered by a Kashmir shawl. Wanting to show off their bustles, women stopped wearing the shawls.

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[*See also* **Volume 1, India: Chadar**]

Pelisse

Named for the Latin word *pellicus,* meaning "made of skin," the pelisse was a loose cape made of fur, or made of velvet or satin

and lined or trimmed with fur. Popular during the late eighteenth and early nineteenth centuries, the pelisse was a warm outer garment, commonly worn by women and children. The design is thought to be an example of Middle Eastern influence on European and American styles.

A kind of combination cloak and coat, the pelisse usually had a large collar, though some had hoods to give even more protection from the weather. The length of the pelisse varied from ankle length to hip length, and the fashionable length changed from year to year, the way women's skirt hemlines did during the mid-twentieth century. Most pelisses had slits in the front for the hands to reach through, but some were designed with short or long sleeves, making them resemble a loose, flowing coat. Some of the sleeved pelisses were fitted more closely to the body and looked almost like an overdress.

A variation of the warm fur-lined pelisse was the pelisse robe, which was worn by women indoors. Usually made of muslin (sheer cotton fabric) or other light material, the pelisse robe was designed in much the same way as the outdoor pelisse, as a cape with a collar, worn over the dress for modesty and warmth.

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Tennis Costume

The nineteenth century saw phenomenal growth in sporting activities, for women as well as for men, particularly between 1870 and 1900. All manner of new sports came into favor, and it was impossible to practice them with any comfort in the formal dress of the day. Clothes had to be adapted accordingly, but progress was slow, especially for women.

Lawn tennis became a popular sport in England and the United States in the 1870s. However, women's clothes made few conces-

Lawn tennis became a popular sport in England and the United States in the 1870s. Women's restrictive clothing made few concessions to the sport, whereas men's clothes allowed for more freedom of movement. *Reproduced by permission of © Bettmann/ CORBIS.*

sions to the sport. Women played in dresses with high-necked bodices, layers of petticoats, and floor-length skirts that made it virtually impossible to bend over to retrieve tennis balls. As a result, by the 1880s special tennis aprons, often beautifully embroidered and furnished with large pockets to accommodate the balls, had become fashionable tennis attire for women. Maud Watson, the winner of the first ladies singles championship held at Wimbledon in England in 1884, is said to have provoked much gossip by running around the court in an ankle-length white dress, driving and volleying with great skill.

Men's clothes were more adaptable to sports. Typical tennis attire for a man included knickerbockers, loose-fitting short pants gathered at the knee, or cream or white flannel trousers with long-sleeved flannel shirts, short silk ties, knitted hose, and kerchiefs or sashes around the waist. A low-laced early version of the tennis shoe was also coming into fashion. Paintings from the late nineteenth century depict British men playing in shirtsleeves, a shirt without a coat, or with trouser hems turned up above the ankles,

a sign that standards of etiquette were relaxing to allow for ease of movement.

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Nineteenth-Century Headwear

Over the course of the nineteenth century hairstyles and headwear changed quite dramatically from the styles of the previous century. At the beginning of the century, both men and women fashioned their hair in styles like those worn in ancient Greece and Rome. Women wore the Titus cut popularized at the end of the eighteenth century and in a variety of braided styles. Men clipped their hair short and brushed it forward from the crown over the forehead in a style similar to those worn by ancient Greeks and Romans. Over the years, however, men and women created the unique styles for which the nineteenth century is now remembered: men's sideburns and women's ornate topknots, or piles of hair on top of the head.

At the beginning of the nineteenth century, both men and women fashioned their hair in styles like those worn in ancient Greece and Rome. Women's styles concentrated on variations of a topknot with hair framing the face at the temples. *Reproduced by permission of AP/Wide World Photos.*

At the beginning of the century, men, especially young men, clipped off their lovelocks and pigtails to create very short hairstyles that they combed forward over their foreheads. Throughout the century men continued to wear short hair. The variety of styles they chose were distinguished by the middle, side, or lack of a part and the type of face whiskers they wore.

Women's styles concentrated on variations of a topknot with hair framing the face at the temples. At the beginning of the century, women abandoned their huge powdered wigs to twist their hair into Apollo knots and adorn their heads with Greek inspired wreaths, sphendone, jeweled ornaments, flowers, and strands of

pearls. As the century progressed, women's hair continued to be worn swept on top of the head, but the styles became more ornate. Their hair was greased, braided, and twisted into elaborate knots with curled or frizzed hair at the sides. To appear properly groomed and to keep proper care of the hair, women commonly styled their hair twice a day, even if only to put it back into the same shape. Women's hairstyles had become so elaborate by the end of the century that hair was supported with pads and wire, and wigs were back in demand. These elaborate styles provided many poor women with needed money, as they cut their hair and sold it to wigmakers.

The distinct styles of men and women were not worn by children. Small children wore their hair in loose curls with a side part. It was often difficult to tell boys from girls. However, by the teen years girls wore their hair longer and braided it, while boys generally wore their hair loose and shorter.

Both men and women dressed their hair with Macassar oil or perfumed grease. The oil made the hair smell good and kept it in place. One recipe for homemade hair pomade, or perfumed ointment, combined one part lard to five parts strongly scented flowers.

Atop their carefully styled hair both men and women wore a variety of hats. The top hat became an essential accessory for men, and women donned a number of different styles, from tiny bonnets to huge floppy Gainsborough chapeaus, or no hat at all when their hair was decorated with a variety of ornaments from simple flowers to expensive jeweled combs.

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Apollo Knot

The Apollo knot hairstyle had three essential parts: the front of the hair was combed into a center part; the long hair at the back

was piled neatly in a bun on top of the head; and small ringlets fell beside the temples to frame the face. The style reflected the trend in the early nineteenth century to wear Greek-inspired dress styles and hair ornaments called sphendone and wreaths. Women either used their own hair or false hair pieces to create Apollo knots. Sometimes they decorated the front of their Apollo knots with decorative combs.

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[*See also* **Volume 1, Ancient Greece: Sakkos and Sphendone; Volume 1, Ancient Greece: Wreaths**]

Bowler

The distinctively British bowler is a hard felt hat with a low melon-shaped crown and a rounded brim that turns up at the sides. Known in the United States as a derby hat, the bowler had largely replaced the hard-to-maintain top hat as the headgear of choice for elegant gentlemen in the United States and Europe by the end of the nineteenth century.

The first bowler hat was designed in 1850. Tired of his tall riding hat being yanked off by overhanging tree branches while traveling in his coach, William Coke II, a wealthy British landowner, commissioned the renowned London, England, hatters James and George Lock to design a low-crowned hat. The Locks, who called their creation a Coke hat, sent their design across the Thames River to one of their chief suppliers, William Bowler. Bowler produced a prototype and soon began manufacturing the hat under his own name. The name stuck, perhaps because the hat's bowl-like shape made it easy to remember.

Early bowlers came in gray, brown, or black, with black the most popular color. Brims could also be curled up or straight. First

The distinctively British bowler is a hard felt hat with a low melon-shaped crown and a rounded brim that turns up at the sides. *Reproduced by permission of © Bettmann/CORBIS.*

worn for casual occasions, the low-crowned bowler became a popular accompaniment to lounge suits among English men visiting the countryside in the 1860s and a slightly taller-crowned version caught on among tourists in Paris, France. However, the declining popularity of the top hat, which was large and hard to keep clean, resulted in the bowler becoming acceptable as town wear by the turn of the century. The hat shape was eventually adapted for women and children and remained popular with British men until World War II (1939–45). New York governor Alfred E. Smith (1873–1944) helped popularize a brown version of the hat in the United States, where it was called the derby.

Today the bowler hat is widely associated with Great Britain, due to its adoption by several well-known historical and fictional Englishmen. Silent film comedians Charlie Chaplin (1889–1977) and Stan Laurel (1890–1965), and more recently the dashing gentleman spy character, John Steed, of the 1960s television series *The Avengers* (1961–69), all sported bowlers.

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[*See also* **Volume 3, Nineteenth Century: Top Hat; Volume 4, 1919–29: Derby**]

Deerstalker Cap

The deerstalker was a type of cap favored by deer hunters and other sportsmen in nineteenth-century England. The deerstalker became especially fashionable between 1870 and 1890, when sports clothes became a more prominent feature of men's dress. The cap was often worn with Norfolk jackets and knickerbockers, short loosely fitting pants gathered at the knee, and considered an essential element of the Victorian (relating to the times of Britain's Queen Victoria [1819–1901]) hunting ensemble. Also called a "fore and aft," the deerstalker was distinguished by its front and back visors. Large exterior earflaps could be tied on top or allowed to cover the ears for warmth. The cap was usually made of checked material, typically sportsman's tweed or cloth. The crown was lined with scarlet poplin and was reversible.

The deerstalker cap became especially fashionable when sports clothes became a more prominent feature of men's dress. The deerstalker is commonly associated with the fictional detective Sherlock Holmes. *Reproduced by permission of Getty Images.*

More than a sportsman's cap, the deerstalker is commonly associated with British writer Arthur Conan Doyle's (1859–1930) fictional detective Sherlock Holmes. It became such a recognized symbol of Holmes thanks to illustrator Sidney Paget (1860–1908). Although Doyle never referred to his character Sherlock Holmes as wearing a deerstalker, Paget drew the cap on Holmes's head in several stories, perhaps because he himself wore one. Actors playing Holmes on stage and screen have consistently referred to Paget's drawings as a model. Another famous fictional deerstalker wearer was Holden Caulfield, the protagonist of author J. D. Salinger's (1919–) famous novel *The Catcher in the Rye* (1951).

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Gainsborough Chapeau

The Gainsborough chapeau was a women's hat style that was first popularized at the turn of the nineteenth century. Based on the hats often seen on the ladies painted by famous British portrait artist Thomas Gainsborough (1727–1788), the Gainsborough chapeau was a large hat with a wide brim, trimmed with feathers, ribbons, and flowers. Made of velvet, felt, or straw, Gainsborough hats were big and showy, and they sat high up on the elaborate hairstyles worn by most women of the day. Very popular at the end of the eighteenth century, the large Gainsborough chapeau became fashionable again at the end of the nineteenth century atop the high pompadour styles of the Gibson girls.

Woman wearing a Gainsborough chapeau, a large hat with a wide brim, trimmed with feathers, ribbons, and flowers. *Reproduced by permission of © CORBIS.*

Gainsborough hats were also called picture hats, garden hats, and cartwheels, because of their large size and the elaborate decorations that adorned them. These decorations usually included large feathers, and even whole stuffed birds. During the early 1900s, when the Gainsborough chapeau reached its largest size, some countries passed laws forbidding the use of certain bird feathers on the hats to prevent whole species from being killed off.

Rather than sitting down over the head, the Gainsborough style was to frame the head by sitting up above the hair. A cloth band below the brim of the hat fitted over the top of the hairstyle, and long hatpins were stuck through this band to hold the hat on the head. Hatpins grew so long that they

sometimes poked people walking by. Some states in the United States passed laws limiting the length of hatpins for public safety.

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Mustaches

Men have always had the option of growing facial hair over their upper lip, but in terms of fashion the nineteenth century was the golden age of mustaches. Beginning about midcentury, a wide variety of mustache styles became popular across Europe and North America, and they remained so into the 1900s.

The nineteenth century saw the return of more assertively masculine styles of dress and grooming throughout the Western world. Much of the craze for mustaches began in the military ranks of various countries. The French armed forces, the Prussian guard, and the British Hussars, or light cavalry officers, were all required to wear mustaches.

In England mustache fashion spread from the uniformed ranks to the general public in the aftermath of the Crimean War (1853–56), which pitted Britain and France against Russia. Soldiers who had let their whiskers grow on the battlefield brought the look home to England, starting a trend that swept Europe. The drooping "walrus" mustache was one of the popular styles associated with the British army. Other mustaches were inspired by political and military leaders of the century. Long sidewhiskers that merged into a mustache became known as a "Franz Josef" in honor of the Austrian emperor who ruled from 1848

The nineteenth century was the golden age of mustaches and sideburns, and there were many popular styles of each. *Reproduced by permission of AP/Wide World Photos.*

to 1916. A waxed mustache turned up at the ends was dubbed a "Kaiser" after Kaiser Wilhelm II (1859–1941) of Germany, who ruled from 1888 to 1918. In the United States a similar mustache that curled upwards at the ends, called a "handlebar" after the curved steering bar on a bicycle, became quite popular in the 1890s.

By the close of the century, the mustache was falling out of favor among the style-conscious. American illustrator Charles Dana Gibson (1867–1944) created the popular Gibson girls in the 1890s, which were a good measure of popular fashions of the times, and showed the fashionable escorts as clean-shaven. Mustaches remained quite popular, however, chiefly among older and professional men, well into the twentieth century.

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Sideburns

Sideburns, or facial hair extending past the ear and along the cheek, became a popular male hairstyle during the nineteenth century in Europe and America. Historian Richard Corson identified sideburns, or side-whiskers, as the fashion distinguishing the nineteenth century from other periods, noting that "the timid sproutings [of hair] of the early years had flourished and often developed into flowing, luxuriant growths, frequently unaccompanied by any beard or moustache." During the century men grew a huge variety of sideburn styles. Unlike other periods, "the question," according to Corson, "was no longer whether or not to wear whiskers but simply what kind."

At the turn of the century, European and American men, except military men, were generally clean-shaven. Side-whiskers on American men's faces were first observed during the War of 1812. By the middle of the century, these whiskers worn with a clean-shaven chin were called side-whiskers or Dundrearies, after a whiskered character named Lord Dundreary in the popular play *Our*

American Cousin (1858). But it was during the American Civil War (1861–65), when men in combat often went weeks without shaving, that side-whiskers became most popular. The Union army general Ambrose Burnside (1824–1881), later governor of Rhode Island, was known for his prominent side-whiskers, and the style became known as burnsides. A less dramatic set of side-whiskers came to be known as sideburns, sidebar whiskers, or sideboards.

By midcentury men of many professions wore unique styles of sideburns. In some professions where beards and mustaches were not allowed, such as organized team sports, one of the few ways men were allowed to express themselves was to grow long sideburns. Future U.S. president Theodore Roosevelt (1858–1919), while an undergraduate at Harvard in the late 1870s, wore very heavy sideburns called mutton chops or lamb chops, which became popular late in the nineteenth century. Incidentally, the common American saying "to bust someone's chops," introduced in the 1880s, meant to hit someone in their sideburned face.

After 1900, sideburns fell out of fashion. However, during the 1960s they returned to fashion, made popular again by such rock stars as British band The Beatles and the singer James Brown.

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Spoon Bonnets

Women first began wearing the cloth head coverings called bonnets during the 1700s, but they are most strongly identified with the nineteenth century. Designed to protect the head and hair from sun, wind, and rain, bonnets differed from hats because they did not sit on top of the head, but were fitted around the head, usually tying under the chin with long, decorative ribbons. Like hats, bonnets had a brim around the crown in the front, but sewn to the back,

A red spoon bonnet in the lower, left corner. Designed to protect the head and hair from sun, wind, and rain, bonnets did not sit on top of the head, but fit around the head, usually tying under the chin with long, decorative ribbons. *Reproduced by permission of © Historical Picture Archive/CORBIS.*

instead of a brim, was a piece of fabric called a curtain, which protected the wearer's neck.

A bonnet's primary function was to cover a woman's head and even part of her face, both for modesty and to protect it from the weather. However, bonnets were also highly decorative fashion accessories. One of the most ornate of all bonnets was the spoon bonnet, which was introduced during the early 1860s. One of the most popular women's hats of the American Civil War (1861–65) era, the spoon bonnet had a wide front brim that rose straight up from the crown, giving the bonnet the shape of a shallow spoon. While providing little protection from sun or rain, the underside of the tall brim could be decorated with ruffles, lace, bows, and silk flowers, making the spoon bonnet frame the wearer's face prettily. Because it had little use except as decoration, the spoon bonnet was largely worn by wealthy women, or young women who wanted to wear the latest fashions.

The spoon bonnet was the last nineteenth-century bonnet that was styled to cover the head. By the 1880s, as women's hairstyles became more elaborate, few women wanted to cover them up, and they began to wear smaller bonnets which sat on top of the head, more like a traditional hat. Finally the bonnet disappeared to be replaced by modern hats whose only function was decoration.

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Top Hat

Introduced during the early 1800s, the top hat became the most common men's hat of the nineteenth century. Worn by men

of all classes, for all occasions, at any time of day, the top hat was a narrow-brimmed silk hat with a tall, straight crown and a flat top. Formal, dramatic, and imposing, the top hat represented much of the spirit of the late eighteenth and nineteenth centuries, in which middle class and wealthy Europeans focused on elegance and formality in their dress and manners. The century even saw the first rabbit pulled out of a top hat by French magician Louis Conte in 1814.

The top hat had been preceded by other tall-crowned hats, most made of beaver fur felt and called beaver hats. When British hatmaker John Hetherington first wore his new creation, a tall, straight-crowned hat made of shiny silk, into the streets of London in 1800, passersby were shocked at first, but soon the top hat caught on. By the 1820s top hats were seen everywhere. The height and shape varied somewhat through the century, but the tall hat became the symbol of the nineteenth-century man.

The Romantic Movement of the late eighteenth and early nineteenth centuries in France, Germany, England, and America established an emotional, romantic style in literature, art, and clothing, and top hat designs reflected this flamboyant period with very tall crowns that tapered to wide tops and dashingly curved brims. Hats grew so tall that in 1823 a Frenchman named Antoine Gibus invented a collapsible top hat. Called an opera hat, it could be folded flat at the theater. During the next two decades, top hats became so tall and straight that they were given the name stovepipes. American millionaire J. P. Morgan (1837–1913) had a special limousine made with a high roof so that he could wear his hat in the car. Even women joined the fashion, as popular women's riding clothes included a top hat with an attached veil.

The 1900s brought a less formal attitude towards dress, and the top hat faded from popularity, to be replaced by shorter, less stately hats such as derbies and bowlers.

Introduced during the early 1800s, the top hat became the most common men's hat of the nineteenth century. *Reproduced by permission of the Kobal Collection.*

Top hats came to be used only for very formal occasions. A remnant of the age of the top hat can be found in the English language slang "high-hat," meaning conceited or snobbish.

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Wigs

Wigs, false hairpieces that are worn over or attached to the natural hair of the wearer, have been fashion accessories for many centuries. The nineteenth century did not see the widespread use of elaborate wigs that had marked previous eras. Still, false hair remained popular during the 1800s, mainly for women who wished to achieve fashionable hairstyles that required abundant curls.

Both men and women had commonly worn wigs during the 1700s, but by the end of the century the popularity of the elaborately powdered and styled wig was beginning to fade. At the start of the nineteenth century much of fashionable society began to be fascinated with the styles of ancient Greece and Rome. Many men trimmed their hair in a short, informal cut, in the style of Roman generals, while some women adopted a classic Greco-Roman women's style of masses of curls, loosely bound up on the head. Those who did not have enough curls of their own, added false pieces of hair called *cachefolies* (French for "hidden foolishness") to add the necessary volume of hair.

During the 1860s wigs again became popular for women, as hairstyles with masses of long ringlets came into fashion. For those women who could not afford full wigs, partial wigs were available to add hair where it was needed. Wigs were costly, and women who needed money could cut their hair and sell it to wigmakers, the way the literary character Jo March did in the 1868 novel *Little Women,* by Louisa May Alcott (1832–1888).

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Nineteenth-Century Body Decorations

Both men and women wore an abundance of accessories to appear fashionable during the nineteenth century. Women's accessories reflected what time of day it was. During the day, women wore elbow-length gloves, and carried fans, small purses called reticules, eyeglasses on long handles, and parasols. In the evening, women wore longer gloves and jewelry. Although women wore simple necklaces and earrings at the beginning of the century, they began to display their wealth by wearing more and more bracelets, necklaces, small rings, earrings, and brooches as the century wore on. Men's accessories were simpler. No matter the time of day, men carried ebony canes, or thin bamboo canes in the summer, and attached pocket watches with a variety of fobs and seals to the right side of their waistcoats.

Cleanliness became fashionable in this century. Though during past centuries in Europe bathing had been frowned upon, the practice now became more appealing. The first dandy, or fashionable young man, the Englishman George "Beau" Brummell (1778–1840), prided himself on being clean enough to go without perfume. His example influenced many, including the future British king George IV (1762–1830), who began washing themselves regularly and carefully maintaining their cleanliness throughout the day.

Among the upper classes, white skin remained desirable, especially for women. White skin identified a person's status because only the wealthy could afford to remain idle and indoors all day long. Women protected themselves from the sun with parasols and dusted their faces with white powder to lighten their complexions.

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Ascots

The ascot was a wide scarf-like necktie popular with well-dressed British gentlemen in the second half of the nineteenth century. It was originally named after a racetrack, Ascot Heath in England, where the style was popularized by fashionable spectators attending the Royal Ascot, an annual four-day horse race initiated by Queen Anne (1665–1714) in 1711. An ascot is sometimes called a cravat, though this word originated as a general term for any style of neckwear. In the United States the word ascot is synonymous with cravat.

Man wearing red ascot. The ascot was a wide scarf-like necktie most popular with well-dressed British gentlemen in the second half of the nineteenth century. *Painting by Paul Cezanne. Reproduced by permission of © Kimbell Art Museum/CORBIS.*

Commonly worn for business in the late nineteenth and early twentieth centuries, the ascot was considered more formal than the "four-in-hand" knotted tie, which resembles the modern necktie and became popular among men in the late nineteenth century. The ascot was generally made of black satin and fastened in the center with a jeweled stickpin. It was usually self-tied and might be puffed out in the center front and called a puffed ascot. It

was typically worn with a winged collar tuxedo shirt. The ascot was similar in style to two other cravats of the period: the cross-over neckcloth of the 1840s, which was a simple scarf loosely tied around the neck, and the octagon of the 1860s, which featured four tabs arranged above a pin positioned at the center front of the neck.

The ascot reached the height of popularity during the 1890s, when fashionable men began to adopt more colorful styles in neckwear. It fell out of favor at the start of the 1900s when the bow tie came into fashion. In the twenty-first century the ascot is rarely worn except with very formal morning wear, to weddings, or at the Royal Ascot races. However, yachtsmen, jetsetters, or those trying to convey an aristocratic attitude continue to wear ascots for other occasions.

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Brooch

A brooch was a pin featuring a large central cut jewel surrounded by diamonds or pearls. Women fastened brooches to the necklines of their dresses. At the beginning of the century, women pinned a brooch at the center of their scooped necklines near their breasts or attached a brooch to a ribbon tied tightly around their neck. By the end of the century, however, women covered more of their chests and used brooches to hold their collars in place at the base of their necks.

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Fobs and Seals

Fobs and seals decorated the waists of fashionable men during the early nineteenth century, continuing a trend that started in the late eighteenth century. Fobs were short straps, ribbons, tassels, or chains. A fob attached to a watch carried in the pocket of a waistcoat on the man's right side. Seals were engraved gold or other metal medallions attached to fobs, used for marking a person's signature impression in sealing wax for important documents or other correspondence, or purely for ornamentation. The fad for single or clusters of fobs and seals was replaced by the end of the century with a simpler fashion: the display of the pocketwatch chain. Men's main ornamentation during the later years of the nineteenth century was a draped pocketwatch chain hanging across their buttoned waistcoat or vest.

Fobs were short straps, ribbons, tassels, or chains. *Reproduced by permission of © Royalty-Free/ CORBIS.*

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Gloves

Some form of gloves, garments that cover the hands by encasing each finger in fabric or leather, have been worn for protection and warmth for thousands of years. However, their use as a fashion accessory took hold during the 1500s when famous women, such as Elizabeth I (1533–1603) of England, began wearing elbow-length gloves as a part of formal clothing. Gloves continued to gain popularity, and by the 1800s they had become an important part of the everyday wardrobe for both women and men.

Napoleon Bonaparte (1769–1821) and his wife Josephine (1763–1814), the Emperor and Empress of France, introduced the nineteenth-century fashion of wearing gloves. In 1806, the emperor was said to own 240 pairs of gloves, and his wife, who did not think her hands were attractive, wore gloves for every social occasion. Dress styles during that time had short, puffed sleeves, and women, following Empress Josephine's example, covered their bare arms with long gloves that reached almost to the shoulder. Gloves were usually white or ivory-colored and made of silk, lace, or kid, leather made from the skin of baby goats. They often had many buttons to help them fit around the arm and wrist.

In the 1800s gloves were usually white or ivory-colored and made of silk, lace, or leather. They often reached all the way up to a woman's sleeve, covering her arm. *Reproduced by permission of © Historical Picture Archive/ CORBIS.*

As the century progressed, styles grew more modest. Dress sleeves became longer, and gloves, still considered a necessity for well-dressed women, became shorter. Women of the mid- to late 1800s wore wrist-length gloves during the day, even indoors. Since evening dress sleeves were often shorter, longer gloves were worn to cover the arms modestly. It was considered almost indecent for a lady to put on or remove her gloves in public.

Gloves were an important accessory for nineteenth-century men as well, and were worn at every social occasion. The well-dressed

man of the late 1800s never removed his gloves, whether dancing at a ball or relaxing at home.

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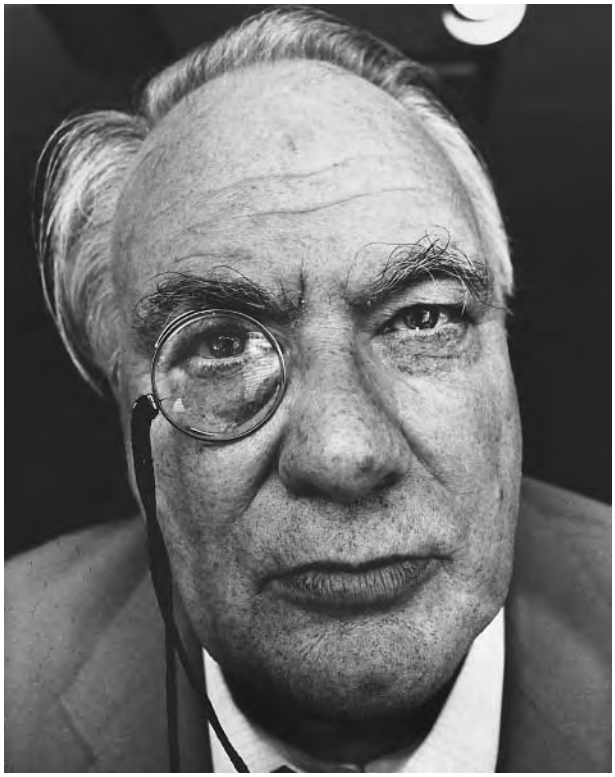
Monocle



The single lens eyeglass, or monocle, was introduced in the eighteenth century but attained its greatest popularity in nineteenth-century Europe. It came to be known as an emblem of aristocratic arrogance. *Reproduced by permission of © Hulton-Deutsch Collection/CORBIS.*

The single lens eyeglass, or monocle, was introduced in the eighteenth century but attained its greatest popularity in nineteenth-century Europe as an emblem of aristocratic arrogance. Often carried purely for dramatic effect, the monocle was usually worn around the neck on a string, ribbon, or chain, and used to peer down on others with an air of superiority, and when placed on the eye, a person was forced to squint in an awkward manner to hold it in place.

First developed in Germany during the 1700s, and originally called an eye ring, the monocle soon spread to Austria thanks to an enterprising young optics student named J. F. Voigtlander, who started making them in Vienna around 1814. The fashion quickly caught on in England and Russia as well, where the first monocle wearers were men in society's upper classes. Many of these early monocles were framed with metal, tortoiseshell, or horn. More elaborate monocles were made of solid gold and studded with gems.

Monocles went in and out of fashion throughout the 1800s. The typical 1860s

dandy, a nickname for a fashionable man, wore loud checked trousers and a monocle, for example. Even during the height of its appeal, the monocle was never regarded as an effective solution for people's vision problems and was only rarely fitted with a real corrective lens. Monocles fell out of favor in much of western Europe and the United States during World War I (1914–18) when they became associated with enemy German military officers who were often depicted wearing them.

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Pocketbook

Small, handheld bags used to hold money and other necessities, pocketbooks, also called purses, reticules, or handbags, have been an important fashion accessory for women since the late 1700s. People had used small leather or fabric pouches for money and valuables long before that, but those purses had been carried either by men only or by both genders equally. However, from the 1790s through the 1820s, it became fashionable for women to wear simple dresses made of thin, lightweight material. Before this, women had worn full skirts made of yards of heavy materials in which it was easy to hide many pockets to hold such necessities as money, keys, or cosmetics. The lightweight, silky fabrics that became popular at the turn of the nineteenth century would not support deep pockets, so women began to carry small handbags to hold the things they needed. They filled these bags so full that they soon became the object of jokes and ridicule.

Between the early 1800s and the early 1900s, reticules developed from small, drawstring bags made of fabric, with handles to hang over the arm, into pocketbooks with metal frames and snap closures. The first pocketbooks had been made flat and shaped like envelopes. They were closed with ribbon ties and placed in the

pocket. Later however, the names pocketbook and purse were both used for any women's handbag. Pocketbooks were made of fabric, leather, or metal mesh attached to a circular metal frame and closed with a metal snap. Pocketbooks made of beaded fabric became popular for eveningwear during the late 1800s.

By the 1910s and 1920s, women's clothing again became lighter, and pocketbooks became a standard accessory, carried by most women at all times. During later decades, they became bigger and sturdier and were usually made of leather, almost like a small suitcase.

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Nineteenth-Century Footwear

Men and women living in the nineteenth century enjoyed a variety of foot covering choices. Men's styles were visible beneath their trousers or breeches, but women's long gowns hid their shoes from sight. Men began to wear different styles of heavy boots during the day. Many of these boot styles were popularized by European military uniforms. By midcentury, women began wearing shorter skirts for walking out of doors and made laced boots or ankle-high boots with inserts of elastic at the side quite fashionable. Men and

Men and women living in the nineteenth century enjoyed a variety of footwear, including oxfords like these. *Reproduced by permission of © Lake County Museum/CORBIS.*

women needing less sturdy footwear wore leather and cloth shoes fastened with ties or buttons. For athletes, the first shoes made specifically for tennis appeared during this century. Delicate flat-soled leather or satin slippers were preferred by both men and women for formal events and evening wear for most of the century. However, both men and women began to replace their slippers with heeled satin pumps, or heeled slip-on shoes, at weddings and other formal occasions by the end of the century.

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Boots

A variety of boot styles were popular during the nineteenth century. Half boots, or those reaching halfway to the knee, with square toes were commonly worn by men and ankle boots by women in the early years of the century. By the middle of the century, the British queen Victoria (1819–1901) popularized congress gaiters, leather ankle boots with elastic sewn into the side, among both men and women. The side-laced boots women wore under their long skirts became quite fashionable when they were suddenly visible underneath Bloomer outfits and shorter walking skirts in the later half of the century.

Tall boots made of leather or cloth were also fashionable for men. Men wore boots most often while outdoors and wore their trousers or breeches either tucked inside the boots' tall uppers or pulled over the tops and fastened with straps beneath the arch. Three styles were especially popular among fashionable men: Hussars, a military style of riding boots named after various European military units, were modeled on those worn by the Hungarian light cavalry of the fifteenth century; Hessians, thick leather boots trimmed be-

low the knee with a tassel hanging from the center of the boot top, were named after a style worn by Germans from Hesse; and Wellingtons, boots covering the knee in front and cut lower in back for ease of movement, were made fashionable by the Duke of Wellington (1769–1852), the British military hero who defeated the French emperor Napoleon Bonaparte (1769–1821) in 1815 and became prime minister of Britain in 1828.

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Buttoned Shoes

High-buttoned shoes, which rose to the ankle or higher and fastened with a long row of tiny buttons, became a fashion necessity for women of the mid- to late 1800s. *Reproduced by permission of © Gilbert Patrick/ CORBIS SYGMA.*

Women's fashions during the mid- to late nineteenth century tended to emphasize modesty and covered the entire body with long flowing skirts and large puffed sleeves. Despite the modest nature of fashions, high-button shoes that became a fashion necessity for the women of the mid- to late 1800s demonstrated a bit of flirtatious fun. Button shoes and boots were made of leather or a combination of leather and fabric. They rose to the ankle or higher and fastened at the side with a long row of tiny buttons, sometimes made of semi-precious materials like white pearls. Because the long, wide skirts of the day hid a woman's shape completely, a lady's shoe might be the only visible part of the lower half of her body.

Buttoned shoes were closed with the aid of a special tool called a buttonhook, which was a long handle with a small hook at the end. Often beautifully crafted of fine

materials, the buttonhook was as important to a lady's dressing routine as hairpins and a comb. Once the shoes were on the feet, the hook was threaded through each small buttonhole, then hooked around the button and pulled back out, buttoning the shoe.

These high-buttoned shoes and boots concealed the feet completely with proper Victorian modesty, but they fit tightly, revealing the delicate shape of the foot to any who might be lucky enough to catch a glimpse of it beneath swishing skirts.

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Slippers

Slippers, similar to these worn during the sixteenth century, adorned the feet of both fashionable men and women at parties and formal evening events during the nineteenth century. *Reproduced by permission of © Historical Picture Archive/ CORBIS.*

Slippers adorned the feet of both fashionable men and women at parties and formal evening events during the nineteenth century. Slippers were delicate foot coverings made of fabric, often satin, or soft leather. The uppers of slippers covered the heel and toes but left the top of the foot exposed. Slippers could slip on the foot or be secured with laces. Men wore black leather slippers trimmed at the toe with bows or ribbon roses for formal occasions. Women's slippers looked much like ballerina slippers with ties of leather or ribbon around the ankle. Women wore slippers in solid or two-toned colors that complimented their outfits. The delicacy of slippers required that they be worn only indoors, and by the end of the century satin pumps, heeled slip-on shoes, began to replace slippers as dress shoes for both men and women.

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Tennis Shoes

Tennis shoes were lightweight canvas shoes with rubber soles, first introduced during the last half of the nineteenth century. They made their appearance just as many social sports were becoming fashionable and immediately became popular among active young people. Though often called tennis shoes after the sport that was also rising in popularity during the late 1800s, the canvas sports shoes have been given many other names, such as plimsolls, sneakers, trainers, and even felony shoes, because the rubber soles permit a quiet get-away for criminals.

Lightweight leather boots had been used for most sports until a scientific discovery in the mid-1800s paved the way for the introduction of a new kind of sports shoe. Charles Goodyear (1800–1860), an American rubber manufacturer, came up with a process for heating rubber called vulcanization. Vulcanization made rubber more flexible and stronger, and also enabled it to attach permanently to other materials, such as fabric. Once this new rubber was available shoe manufacturers began to use it to create new types of rubber soles. In 1868 a sturdy canvas and rubber shoe was introduced. The makers of the shoe called it a croquet sandal and recommended it for the lawn game croquet, played with balls and mallets, that was popular among fashionable young people of the upper classes.

The croquet sandal sold for six dollars a pair, a price too high for most working people to afford, so the new shoe was mainly worn by the wealthy at first. However, in 1873, the Sears and Roebuck Catalog began to offer a lace-up, rubber-soled canvas sports shoe for only sixty cents a pair, and the tennis shoe was on its way to mass popularity. In 1893, the influential fashion magazine *Vogue* reported on the popularity of the stylish new canvas sports shoe for ladies.

The late 1800s were marked by a widespread interest in such sports as croquet, tennis, and golf, all of which were played by both men and women. In Britain, women even began to play the national bat and ball game, cricket. The new canvas and rubber shoe, lightweight and sure-footed, was perfect for all of these games. In England the new shoes were called plimsolls, or plimmies, because the lines on the sides of the rubber sole looked like plimsoll lines which were painted on the sides of ships to show how heavy the ship was allowed to be loaded. (Samuel Plimsoll was the government minister who first decided the weight limits of ships.) In the United States, the name varied according to location, with tennis shoes or "tennies" being popular in the southeast, and sneakers in the northeast.

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[*See also* **Volume 5, 1961–79: Tennis Shoes**]

Fashion, Costume, *and* Culture

Clothing, Headwear, Body Decorations, and Footwear through the Ages

Volume 4:
Modern World Part I:
1900 – 1945

SARA PENDERGAST AND TOM PENDERGAST

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From Riches to Ruin: 1900–18

The first two decades of the twentieth century saw dramatic changes in the political, social, and economic life in the West. The prosperity that characterized life at the turn of the twentieth century was largely the result of industrialization, a long historic process that had introduced factory production to many major industries, including mining, manufacturing, and the production of clothing. Industrialization had brought great wealth to the major powers of the world, making England, Germany, France, and the United States the most prosperous countries on earth. Yet it also allowed these countries to create powerful armies. When these armies clashed in World War I (1914–18), they participated in one of the bloodiest wars in history.

Industrialization, prosperity, and social change

People living in the major Western countries at the turn of the twentieth century were more prosperous than at any time in history. The rise of factory production had stimulated the economies of the West, creating giant corporations headed by extremely wealthy businessmen. The wealth created by modern economies went primarily to rich factory owners and bankers, but it also raised the living standards of people throughout the West. The middle classes grew larger in the 1900s and became an increasingly important political class.

They exerted a great influence on politics, especially in the United States. Industrialization also made the lives of the working classes less desperate, if still difficult. Workers in large cities organized themselves into labor unions, groups of people who used their numbers to gain influence in the economy and in politics. No longer did the wealthy few control politics in the West; in the twentieth century all classes had some influence.

The increasing influence of the middle and working classes led to major social changes in the first years of the new century. First, middle-class women led the successful campaign for increased rights, including suffrage (the right to vote) and the right to work. Though women were not yet viewed as social equals to men, they were on their way. Secondly, the increase in literate people, or people able to read, with access to excess income that they were looking to spend allowed for the creation of popular culture, including magazines, movies, and later radio and even television. These new forms of entertainment spread information very quickly, including information about politics and fashion. These forms of entertainment brought people closer, since people in different states and even different countries could read the same magazines, watch the same movies, and wear the same clothes. Another factor bringing people closer together was the automobile, which grew from a novelty to a necessity in the first twenty years of the century.

World War I

Despite the positive impact of rising prosperity, social liberation, and the growth of popular culture, the differing political goals of the European powers soon led to a disastrous war. World War I pitted Germany, Austria, and their allies against France, England, Russia, the United States, and their allies. The great capability of modern industry was turned toward war, and factories produced the machine guns, tanks, and airplanes that made killing more efficient than ever before. Millions died in the war, and the economies of the European powers were severely damaged, leaving the United States as the most powerful country in the world. The war also brought great social change, for it brought many women into the workplace to replace the male workers who went overseas to fight.

Industrialization, the women's movement, the rise of popular culture, and the war each had an impact on the world of fashion.

CIVILIAN DRESS IN WARTIME

World War I (1914–18) brought many changes to the countries involved. Whether they suffered direct warfare on their soil or simply sent troops to fight in faraway lands, Germany, Austria, France, Great Britain, Russia, the United States, and other countries saw many changes in their daily life, including the way that people dressed. Jobs and leisure time become filled with war-related activities, and different clothing was needed for those activities. Politics inspired citizens to wear certain items of clothing to show agreement or disagreement with their government, while hardship dictated that certain materials were unavailable to make clothes. The clothing of civilians, or non-soldiers, during World War I reflected not only the effects of the war itself, but also the influence of an era of great social change.

Dressing for War

As the warring countries prepared to battle, large numbers of men joined the military, and women all over Europe and the United States began to work in public jobs, such as drivers and conductors on streetcars, postal workers, secretaries, lamplighters, and chimney sweeps. In Britain, "land girls" worked on farms, and over 700,000 women worked in military equipment factories. Even upper-class women who did not need paying jobs often did war-related volunteer work. These workers complained that the heavy, bulky skirts and underclothes that they wore were too bulky for their new active lives. They soon wore loose blouses over trousers or overalls, which were often the most practical working clothes.

Another factor that changed the way people dressed was the need to restrict certain materials to military uses. Long, flowing skirts used too much fabric and corsets used steel, so these garments quickly went out of fashion. Women wore the new style of soft elastic corsets, called girdles, and skirts hemmed to mid-calf to show support for the war effort. These clothes were also much easier to move around in.

National Standard Dress

In 1918 the British government introduced a new garment called a "National Standard Dress," a simple loose, mid-calf dress made with no hooks and eyes. Because cotton and wool were needed for the war effort, the National Standard Dress was made from silk and was intended to be an all-purpose dress that could be worn for any occasion, any time of day or evening. Though the National Standard Dress was never universally popular, it did point out a general trend towards less formal dress. During the war both men and women began to dress less formally than before and to wear the same clothes for different purposes. Men, for example, first began wearing a simply designed suit for many occasions, rather than different kinds of suits for morning, dinner, and evening.

Because of the patriotic atmosphere encouraged by the war, it became fashionable to wear clothes that looked military. Both women and men wore bits of military trim, such as braid and belts with buckles. Other items were adapted from military wear, such as trench coats, which were designed with many similarities to uniforms, such as epaulets, straps on the shoulders, and metal rings for attaching weapons. German air force pilots started a fashion by cutting off the tails of their long leather coats so they would fit more easily into an airplane cockpit, and thousands began copying the new "bomber jackets."

Once the war ended in 1918 a wider variety of fashions became available again. However, the more practical clothing worn by women during the war and the dashing style adopted by many men carried over into the next decade.

While the clothing customs of the first years of the century were dominated by the interests of Europe's wealthiest people, costume customs soon changed to reflect the diverse tastes of consumers from all social classes. By the end of World War I clothing customs in the West had entered the modern era.

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Clothing, 1900–18

The period from the turn of the twentieth century to the end of World War I (1914–18) was one of great transition in the world of fashion. Not only did styles for women undergo a dramatic shift in their basic silhouette, or shape, but the very system through which new styles were introduced and popularized also changed. Paris, France, was the center of the world of fashion, but more and more people got their fashion ideas from magazines and their fashionable clothes, ready-to-wear, from department stores close to home. Social changes, especially the increasing liberation of women and the coming of war, also had a dramatic impact on fashion. These and other changes made this the period in which the fashion system, or the way that new styles were created and adopted by people, truly began to resemble what we know today.

The changing fashion system

Ever since the end of the Middle Ages (c. 500–c. 1500), when rich kings and queens secured power and were surrounded by wealthy nobles, European clothing traditions had been sharply split between the wealthy and the poor and middle classes. The wealthy were concerned with fashion: following the latest clothing styles, usually those set by monarchs (royals) or their families, and wearing the richest and most luxurious garments available. Everyone else simply wore costume, everyday apparel that was chosen for its durability and its utility. Over time, as incomes increased, more and more people became concerned with fashion, but true fashion, with frequent changes and expensive and luxurious fabrics, remained only for the very wealthy. In the first years of the twentieth century, however, the system began to change.

At the dawn of the twentieth century, Paris was the center of the fashion world. Clothing designers from Paris introduced clothing at seasonal shows and sold clothes to the wealthiest people in Europe and the United States. Increasingly, however, these fashions began to reach more and more people. Dressmakers outside of Paris might buy an expensive gown, take it apart, and make a pattern, or design to make a dress, which they sold, allowing the dress to be reproduced. Publishers began to sell pattern books of fashionable clothes that allowed people to make the clothes at home if they were good sewers. Soon, department stores, which were becoming popular throughout the West, also began to sew and sell dresses modeled on the latest Paris fashions.

Ready-to-wear

These changes were small compared to the introduction of ready-to-wear clothing. In the past all clothing had been made by hand in the home. But the introduction of the sewing machine combined with the factory system allowed for the mass production of clothing in the nineteenth century. Men's clothing was the first to be mass-produced in a variety of different sizes. This form of clothing was called ready-to-wear. By the end of the nineteenth century men could go into a store and buy ready-to-wear trousers, shirts, or jackets, but women still had to buy cloth and sew the clothes themselves. By the first years of the twentieth century, ready-to-wear clothing was available to women, too.

The first widely available ready-to-wear garment for women was the shirtwaist, a blouse that was worn with a long, flowing skirt. Designers in Paris might offer a beautiful shirtwaist, and before too long a factory in Massachusetts would be making a close copy that could be purchased at the local department store for a much lower price. Though most clothing, and certainly the more luxurious gowns of the day, was still made at home or by a skilled tailor, ready-to-wear clothing became an important industry in the 1900s and 1910s.

Social change and fashion

The clothing styles that dominated the first years of the twentieth century were carried over from the late nineteenth century.

Long flowing dresses with highly decorated sleeves were common for women and were worn with elaborate hats. While the details of these dresses changed from season to season, the essential outline of the woman's figure, or her silhouette, remained in the S-shape that was so fashionable at the turn of the century. Rigid corsets, or stiffened undergarments, gave the woman a prominent chest, a very narrow waist, and extended buttocks, bolstered with padding. This silhouette was uncomfortable and made movement difficult.

A coat and dress ensemble popular in Western countries during the first decades of the twentieth century. *Reproduced by permission of © Austrian Archives/ CORBIS.*

This restrictive women's clothing was increasingly at odds with the way women viewed their lives. Across Europe and in the United States, women began to resist the confining social systems that gave men more power and kept women in the home. They began to push for more rights, such as the right to vote and the right to work outside the home. Restrictive, uncomfortable clothes were soon identified with restrictive social systems, and they too were rejected. After about 1908 women quit wearing confining corsets and impractical long gowns. They sought out garments that had a more natural shape, such as a tube-shaped dress or a simple skirt and shirtwaist combination. Clothing designers followed suit and soon began to produce a range of clothing that was more natural and comfortable.

The feeling of liberation that came to women's clothing, especially in the 1910s, came from other directions as well. The widespread popularity of motoring, or riding in automobiles, created a need for practical clothing that wouldn't get ruined by dust and wind. Also, as sports such as tennis and golf opened up to women, clothes changed to allow women to move more freely. The rising length of women's skirts was a big symbol that women's clothes were becoming more practical.

World War I

One of the biggest social factors that influenced fashion was World War I. World War I drained the resources of every country involved, including the major European powers and the United States. Fabrics and materials used for clothing were rationed, and clothing became simpler and less ornamented as a result. Perhaps the biggest impact was on women's dresses, which were made with far less material than ever before. The slim profile demanded by the war became the dominant fashion of the 1920s. The war also brought more women into the workplace than ever before, and women wore new clothing, including the once-forbidden trousers, in the workplace that they later adopted for regular use.

Men's clothing

Men's clothing in general changed much less frequently and less dramatically than women's clothing. Standard wear for men in nonmanual work was the sack suit, or three-piece suit, usually worn

PAUL POIRET

During the years before World War I (1914–18), Paul Poiret (1879–1944) earned acclaim for designing flamboyant, brightly colored women's clothing. He was inspired by a range of preexisting styles, from Oriental and Greco-Roman designs to Russian peasant costumes, as well as by the fine and decorative arts.

Poiret was born in Paris, France, and his family operated a cloth business. As a child he was fascinated by the theater and the fine arts. In 1896 he was hired by fashion designer Jacques Doucet (1853–1929), proprietor of one of the era's top Paris fashion houses. While working for Doucet, he earned acclaim by designing stage costumes for some of the period's most illustrious French actresses, including Sarah Bernhardt (1844–1923) and Réjane (1857–1920). He also worked at Maison Worth, another celebrated Paris-based design house. In 1904 Poiret opened his own design firm, which he named La Maison Poiret, or the House of Poiret.

At the time women regularly wore corsets, stiff, tight-fitting undergarments. Poiret freed women from their corsets and dressed them in a variety of clothing: tubular, sheath-like dresses; elegant, highly ornamental kimonos, loose fitting, wide-sleeved robes; long tunic dresses; harem pants, women's pants featuring full legs that come together at the ankle; and hobble skirts, a long skirt that comes in tight at the ankles. In place of corsets Poiret endorsed the wearing of brassieres as women's underwear.

To Poiret color and ornament were just as important as the cut of a garment. He worked with various Paris-based painters and illustrators to create stylish, brightly colored fashion illustrations and textile print designs. Poiret befriended many artists, and preferred modern French painting at a time when it had not yet won acceptance. He collected the work of those who would become the era's leading artists, among them Pablo Picasso (1881–1973), Henri Matisse (1869–1954), and Francis Picabia (1879–1953).

In 1908 Poiret began printing the designs he commissioned in limited-edition catalogs, which he sent to his customers. The manner in which these catalogs were laid out influenced the evolution of the fashion magazine. In 1911 Poiret marketed the first designer perfume, which he named Rosine. Under the Rosine name he also sold lotions and other cosmetic products. Then in 1912 he opened Atelier Martine, where he sold the fabrics and wallpaper created by his students at Paris's École Martine, a school of decorative arts.

During the 1920s fashion styles became less ornate and a new generation of designers came into favor. Poiret did not adapt his work to the changing tastes, and his business no longer flourished. By the time he died in 1944 he had lost his money, had long been in ill health, and was practically forgotten.

with a shirt with a detachable collar, while working-class men generally wore trousers and a button-down shirt. These outfits didn't change on a seasonal basis like women's, though men's suits did see a slimming in profile that came in about 1908, around the same time as changes in the women's silhouette. Men took advantage of the greater availability of ready-to-wear clothing, especially the newer, less restrictive forms of underwear that replaced the union suit, an undergarment that was shirt and drawers in one. They also

enjoyed the looser, more casual clothes created for use while playing sports or motoring. While Paris was the center of women's fashion, London, England, was the center for men.

The years from 1900 to 1918 were filled with many more important influences on clothing customs, including the growing popularity of fashion magazines, the importance of advertising in shaping people's ideas about clothing, the rise in the status of the fashion designer as a trendsetter, and the influence of trends in art and dance.

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Bloomers

Bloomers were baggy underpants for women, usually made of cotton, which gathered at the waist and below at the knees. Because they were worn under long, slightly loose A-line skirts and dresses, the leggings also could hang on the legs in an ungathered fashion, falling halfway between the knees and the ankles. They were worn by women during the early decades of the twentieth century but went out of style when skirt lengths became shorter at the end of the 1910s.

The term bloomer is derived from a nineteenth-century garment worn by American women's rights activist Amelia Jenks Bloomer (1818–1894). Bloomer wanted women to wear clothing that promoted freedom of movement, so she appeared in public in knee-length, loose-fitting pants. During her lifetime, most people made fun of Bloomer's progressive fashion statement. When bloomers were introduced to mainstream women as a form of comfortable undergarment in the late 1800s, the reception at first was

Women were drawn to the practicality of bloomers as they became more active in sports. *Reproduced by permission of © Underwood & Underwood/ CORBIS.*

controversial. Many men and women viewed the underwear as unnatural to a woman's form, as it had separate leg coverings. These critics preferred that women wear only layers of petticoats around their bodies.

Eventually, women were attracted to the comfort and warmth of bloomers. As women became more active in sports, and as they ventured from the home into the workforce, they also were drawn to the practicality of bloomers. As skirts became less full and flowed more in tune with the natural shape of a woman, items such as bloomers served as modest undergarments that moved along with the curves of the lower body. By the early 1900s bloomers had become common undergarments for women.

At this time bloomers also were worn as outer garments by outgoing, sporting women. They were mass manufactured in durable heavy cotton for schoolgirls to wear while playing sports in school gymnasiums. Outerwear bloomers particularly were scoffed at when worn by women who were enjoying the controversial new

sport of bicycling. At that time the idea of a woman wearing a split-legged pants-type garment in public was considered by many to be indecent.

Bloomers were made of various fabrics. Working women and schoolgirls wore lightweight cotton bloomers in warm weather and heavier flannel bloomers in the cold. Bloomers for the wealthier classes were made of white or pastel silk; some were hand-laced or embroidered. In the days before rubberized fabrics such as elastic, the gatherings at the waist and knees were accomplished by tying ribbons or fastening buttons to the garment. The knee borders of bloomers were often given decorative trim such as lace or crocheted fabric through which colorful ribbons ran. To make using the bathroom easier some styles of bloomers were split at the crotch, while others had back seat flaps that were fastened to the main garment with buttons.

Along with bloomers, women wore several other undergarments during this period. On their upper bodies they wore chemises, loose-fitting undershirts of soft cotton or silk. Atop the bloomers and chemise came the corset, which covered the breasts down to the hips. By 1908 cumbersome corsets were being replaced by less restrictive brassieres that supported only the breasts.

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[*See also* **Volume 3, Seventeenth Century: Petticoats; Volume 3, Eighteenth Century: Corsets; Volume 4, 1900–18: Brassiere**]

Brassiere

A garment made to cover, contain, and support women's breasts, the brassiere has long been identified with femininity, female sexuality, and even female oppression. Invented during the early 1900s, when women were beginning to gain some independence, the brassiere, or bra, represented freedom from much more

Several different types of brassieres and lingerie. The brassiere represented freedom to women accustomed to tight corsets. *Reproduced by permission of AP/Wide World Photos.*

restrictive undergarments, such as tight corsets, a tightly fastened body suit designed to push up or flatten a woman's breasts or to hug her waist until her figure assumed an "hourglass" shape. By the second half of the century, the bra itself had come to represent restriction and many women rebelled against wearing it.

As the era of the stiff corset came to an end in the late nineteenth century, fashion designers, along with women themselves, began to seek alternative undergarments. In 1914 a young New York socialite named Polly Jacob (she later used the name Caresse Crosby) tied two handkerchiefs together with ribbon to make the first brassiere. She eventually sold the right to make the new garment to Warner Brothers Corset Company. At almost the same time in France, designer Paul Poiret (1879–1944) created a similar garment. These early bras were designed to flatten the breasts, since small breasts were fashionable at the time. By the end of the decade another New Yorker, Ida Cohen Rosenthal (1886–1973), had designed a new, more fitted brassiere, with cups. She started the Maidenform Company to manufacture and sell the new bra.

A larger bustline was popular during the 1930s, and designers introduced an "uplift" bra, with padding and extra reinforcement to help women maximize their figures. Padded bras became popular again during the 1950s, when big breasts were in style again. The increasingly casual style of the 1960s led to a "braless" look. For those too timid to give up bras altogether, there were soft, stretchy bras that combined the braless look with a little support. Going braless became a form of political statement among many in the women's rights movement, as many feminists rebelled against society's rules about how women were supposed to dress. At the 1968 Miss America contest, feminists (supporters of equal rights and treatment for women) protested male beauty standards by throwing curlers, makeup, and bras into a garbage can. Although no bras were burned, the media exaggerated the event, and the term "bra-burner" became a synonym for feminist.

The jogging craze of the late 1970s and early 1980s led many women back to bras for support. Two University of Vermont students, Hinda Miller and Lisa Lindahl, sewed two men's athletic supporters to elastic straps and created the first jogging bra. Soon jogging bras, or "sports bras," were designed so that they could be worn without a shirt. During the 1990s the exposure of cleavage, the depression between a woman's breasts, came back into style and another new type of bra was developed. Called the Wonderbra, this bra pushed the breasts up so that even small-breasted women could have a fashionable bustline.

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[*See also* **Volume 3, Eighteenth Century: Corsets; Volume 5, 1980–2003: Wonderbra**]

Collars

Collars are neckbands attached to the neckline of a shirt. Removable collars were invented in 1827 by Hannah Lord Montague (1794–1878) of Troy, New York. They fastened either at the front or the back of a shirt with a collar button, a stud on a shank, or shaft, that slips through two small eyelets on a collar. They became popular money-saving items when clothing was custom-sewn and expensive. Collars detached from the body of shirts for laundering separately, which extended the life of the shirt. Even after shirts became mass manufactured, removable collars remained popular. They were a common part of men's, and some women's, wardrobes into the 1930s.

Montague's invention so impressed manufacturers in Troy that they began mass-producing detachable collars locally for sale to a world market. Making these collars called for only a small investment; factory workers, usually low-paid women, needed only scissors, material, and a spool of thread to cut and sew collars. So successful was the venture that Troy became known as "collar city," with twenty-five collar factories by 1897.

During the first two decades of the twentieth century, collars were manufactured primarily in white. They were made of cotton and linen fabrics and made stiff by dipping them in thin cooking starch. "Linene" collars were cotton bonded to thin but stiff cardboard called card stock, and "linex" collars were linen bonded to card stock. Others were bonded to celluloid, a flammable substance mainly used in the manufacture of film stock. Straight-standing collars for formal wear were worn with evening suits. These collars were very rigid and ranged in height from two to three inches. A sudden jerking of the head could cause a chafing at the bottom of the jaw with these collars. For less formal functions, a man wore a "wing" collar, a hard collar with the front edges folded downward to resemble wings, or a "fold-over" collar, a hard collar that is turned down. A collar might cost thirty-five cents individually, or four to five dollars for a box of twenty-five collars.

For business and leisure wear, various styles of white detachable collars were worn with pastel or bright-colored shirts in solids, patterns, or stripes. As office work became more available

in the early 1900s, the prestige attached to a clean white collar led to the term "white-collar worker," a term that is still in use to refer to office or business professionals. Women who chose to wear tailored suits with shirtwaists and ties also sometimes wore detachable collars.

During World War I (1914–18), soldiers in the United States armed forces wore soft-collared uniforms. After the war men's styles became more relaxed for the comfort of the wearer. Detachable "spread" collars, extended flat collars, as opposed to straight-standing, made of softer materials became popular. By the 1930s only older, conservative dressers kept the tradition of detachable collars.

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Driving Clothes

Driving, or motoring as it was known in the early years of the twentieth century, inspired its own fashion trend, born out of the need to protect automobile drivers and their passengers from the elements. The short-lived craze for driving clothes that emerged in the first decade of the twentieth century also reflected a trend toward the development of specialized garments for special occasions.

Driving clothes were more than stylish clothing to complement the earliest cars; they were also very practical. The earliest cars gave motorists no protection from the weather. Rain, wind, and cold air threatened to soak or chill motorists, and open cars traveling at high speeds over unpaved country roads covered drivers with dust. Both men and women welcomed the protective driving clothes introduced between 1900 and 1910.

For men, the outfit started with a cloth peaked cap and a set of driving goggles that could be pushed up onto the forehead when not in use. On warm, dry days, a driving coat, or duster, completely protected the wearer's suit from dust. Dusters were typically made of cotton, silk, or linen and colored gray to conceal the accumulated dust. If the weather became more severe, a leather, fur, or fur-lined topcoat, or stormcoat, could be substituted. An 1899 edition of *The London Tailor* recommended "loose coats of goatskin and loose pantaloons of the same, gloves, and snow boots" for winter driving and a "long hooded great coat with deep collar and a yachting cap" for summertime.

Driving clothes were stylish as well as practical, helping protect driving enthusiasts from rain, snow, and dirt. *Reproduced by permission of © Swim Ink/ CORBIS.*

Women also wore long protective coats, though they tended to prefer specially designed face veils to goggles. These large, usually gray veils could be tied around the fashionable hats of the day and adjusted to cover the entire head, protecting the wearer not only from dust but also from oil stains and other unpleasant hazards. Some women motorists also tried hoods that could be fastened under the chin or adopted men's peaked caps or woolen tam-o'-shanters, flat caps with a tight headband and floppy large crown topped with a pompon. Still others wore large face-covering bonnets, like beekeepers' hats, with a glass window to see through, or carried tiny hand-windshields, which they held in front of their faces to keep dust and bugs out of their eyes.

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A Western woman wearing a hobble skirt, with its traditional tight fit by the ankles. *Reproduced by permission of © Hulton-Deutsch Collection/ CORBIS.*

Hobble Skirts

During the first decade of the 1900s, just as women began demanding more freedom, more rights, and more comfortable fashions, one of the most restrictive styles of the nineteenth and twentieth centuries came into style. This was the hobble skirt, a tight, ankle-length skirt that grew narrower at the hem. Popular between 1905 and 1910, the hobble skirt was so tight at the ankles that the woman wearing it could only walk in very short steps.

In the early 1900s many westerners were fascinated by the clothing styles of Asia and the Middle East. Famous French fashion designer Paul Poiret (1879–1944) created many popular designs based on Eastern clothing. The hobble skirt, which reached its peak of popularity in 1910, was a variation on the harem skirt designed by Poiret to resemble the styles of the Middle East. Another popular variation on the same design was the peg skirt. Like the hobble skirt, the peg skirt was tight at the hem, but it was wider at the top, creating a loose blousy effect as the skirt tapered sharply in at the bottom. Both the skirts forced the wearer to walk with tiny steps, the way many westerners imagined women might walk in the East.

Horses are hobbled by tying their front legs together with a short rope to prevent them from running away. The hobble skirt was named after this practice. Women who wore the skirt often wore another type of hobble as well. The hobble garter was a band made of fabric that was worn under the hobble skirt, wrapped around each leg

just below the knee. A band connected the legs, preventing the wearer from accidentally taking too long a step and ripping her fashionable hobble skirt. Some hobble skirts were also made with a slit in the back to make walking easier. When sitting, the slit could be buttoned in order to keep the ankles modestly covered.

The popularity of the restrictive hobble skirt did not last long, as women continued to press for more freedom in their lives and their clothing. By the 1920s women's fashions had become much less confining. The hobble skirt wearer, shuffling along with tiny steps, was replaced by the flapper, dancing a wild Charleston in a loose skirt that was hemmed up to the knee.

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Hunting Outfit

Hunting in the early years of the twentieth century combined two activities for which specialized clothes were developed: riding horses and shooting. Until the second half of the nineteenth century, men had hunted in a version of their normal attire. That changed with the introduction of the sack coat and the lounge jacket, both of which were adapted for riding with the addition of vents to allow freedom of movement. By the turn of the century a wing-shape cut had evolved, along with special riding jackets accompanied by flared skirts and vents. In addition, riding breeches had largely replaced trousers by the 1890s.

When shooting, the typical English huntsman of the first decade of the twentieth century wore a tweed jacket with or without

Hunting clothes allowed for the freedom of movement necessary for the hunt. *Reproduced by permission of © Austrian Archives/ CORBIS.*

leather gun pads at the shoulders. The most popular type of hunting jacket, in England as well as in the United States, was the Norfolk jacket. The Norfolk was modeled after the hunting suit worn on the estate of the Duke of Norfolk in the early nineteenth century. Tradition has it that the Prince of Wales himself ordered a garment from his tailors that would allow him to swing a gun with greater ease than the tight-fitting, tailored suit jackets he usually wore. The jacket's pockets were large enough to hold small game, or animals. The Norfolk jacket was unusual in two ways: as the rare garment that was specifically designed rather than adapted for use in sports; and as a waist-length jacket that did not require matching trousers.

To complete his outfit, the early twentieth-century hunter wore cloth breeches or knickerbockers (short pants that fasten tightly at the knee), stockings, and boots. Beginning in the first decade of the twentieth century, black jackboots (heavy riding boots with high plain tops) were popular, though after a couple of seasons a novice hunter could expect to graduate to top boots (black boots with brown leather tops). On the head, felt or tweed caps and hats were common, including the tweed "fore-and-aft," or deerstalker cap, with its earflaps tied over the top of the head. Silk top hats and bowler hats were also quite fashionable while hunting.

An informal variation on hunting attire also developed during this period. Called the "ratcatcher" after a remark by King Edward VII (1841–1910) to one of his lords, the style combined riding jacket, cloth breeches, and a cloth cap or soft felt hat. Ratcatcher hunting attire is still worn in certain seasons or under certain conditions in both the United States and Great Britain into the twenty-first century.

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Jumper Gown

Jumper gowns were popular during the first few years of the twentieth century. They were long skirts with two- to three-inch-wide attached suspenders, or straps extending over the shoulders from the front waist to the back waist, also known as bretelles. Jumper gowns were worn over blouses or guimpes, yokes or collars of fabric that look like the upper part of blouses and that cover the neck and shoulders. They also were worn over lingerie shirtwaists, undergarments resembling tailored blouses that were meant to be worn under guimpes.

In 1908 jumper gowns were highly fashionable among American women. They were designed to emphasize a slim waist and full hips. They featured heavy flared, pleated skirts made up of four or more panels. The suspenders were cut in one piece of fabric extended from the skirt and joined at the shoulders by straps of velvet ribbon. Some skirts had as many as nine panels of fabric and were so long the hemlines dropped below the ankles and touched the floor. Hemlines might measure as much as five-and-one-half yards of fabric at the bottom. Jumper gowns of this sort were worn by wealthy women who had dressmakers sew them in silk, taffeta, satin, or linen fabrics. Depending upon the fabrics and the trims, jumper gowns could serve as dress-up outfits or casual wear for leisure activities.

Affordably priced McCall's sewing patterns made it possible for women of lower economic circumstances to sew their own jumper gowns. Unlike the affluent women, working women and less well-to-do housewives created jumpers from fabrics made from wool

and cotton. The less expensive jumper gowns were rarely made up of more than four panels of fabric, and most of the hemlines hung an inch above the floor in order to avoid fraying the fabric. In place of ribbon trims, less costly jumpers occasionally were fastened at the shoulders by buttons. While guimpes for the wealthy were made of lace, silk, or lavish embroidery, and their blouses were made of silk or satin, less expensive guimpes and blouses primarily were sewn in cotton.

During the 1910s women's styles became less burdensome and more relaxed. As women spent more time walking and taking part in work and leisure activities, they chose hemlines that no longer touched the floor. Also, as loose, flexible undergarments replaced rigid, boned corsets, jumpers evolved into one-piece, loose-fitted sleeveless ankle-length dresses under which shirtwaists or blouses were worn.

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Knickers

Popular among late-nineteenth-century English country gentlemen, early-twentieth-century sportsmen, and young American boys of both centuries, knickers are short pants that are characterized by a band that fastens tightly at the knee, similar to the breeches of the fifteenth through eighteenth centuries. Usually made of a sturdy fabric like wool or corduroy, knickers have been dressed up with jackets to form knicker suits, and dressed down as the playing uniform for early baseball players. Though they are still worn occasionally into the twenty-first century as an artistic fashion statement or chic sportswear, knickers disappeared from everyday fashion during the 1930s.

From the fifteenth through the eighteenth centuries, knee breeches or pants were common daily wear for men. They were re-

placed during the 1800s by long trousers, which then became the standard accepted male attire. However, many men found that when working or playing sports outside, the new long pants became wet and dirty, especially in wet climates, like that of Great Britain. Many of these men chose to wear a kind of knee pants with a band that fastened just above the knee. To cover the leg below the knee, they wore long woolen socks or leather or canvas leg wraps called puttees. Though the earliest versions of these short pants closed just below the knee, by the early 1900s they usually fastened just above the knee.

One group of men who wore this style of trousers was the Dutch immigrants who settled in the state of New York during the 1600s. These New York Dutch were given the name "Knickerbockers," which was a variation of the name of a prominent Dutch family. Soon their distinctive knee pants were called knickerbockers as well, and the name was commonly shortened to knickers. In the mid-1800s one of the first baseball teams formed in New York. They called themselves the Knickerbockers, and the stylish and practical knickers were part of their uniform.

Though knickers were most often associated with young boys, men and even some women wore the knee-length pants. *Reproduced by permission of © Lake County Museum/CORBIS.*

Though many men and even some women wore knickers for work or sporting activities at the turn of the century, by the 1910s they were most commonly identified with small boys' clothing, especially in the United States. While toddlers of both sexes were usually dressed in skirts, young American boys of four and five began to wear the knee-length knickers with long knee socks. The transition from knickers to long pants was seen as a milestone, when a boy became a man.

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[*See also* **Volume 3, Sixteenth Century: Hose and Breeches; Volume 3, Seventeenth Century: Breeches; Volume 3, Eighteenth Century: Knee Breeches**]

Peg-Top Clothing

The great fashion shift of 1908 brought important changes to both men's and women's silhouettes, the outline of the body that is the basic form of a new style. One of the most important changes was the introduction of a tapered look from the hips to the ankles. Before 1908, for example, the silhouette for women called for an S-shape, with protruding breasts and buttocks, and bulky, flowing skirts. After 1908 the silhouette became much more natural, with clothes staying closer to the actual shape of the body. But the clothing of this period was not altogether natural: pegging, or creating width in the hips and closeness at the hem, introduced a look that was very popular from 1908 up to the beginning of World War I in 1914.

Men had worn peg-top trousers off and on since trousers became more widespread beginning in the nineteenth century. These trousers had an abundance of material at the hips, which gave a baggy look. Pleats and panels allowed the trouser legs to narrow dramatically to a close-fitting hem at the ankle. These styles came back into fashion for men, adding a rare spark to the rather dull men's clothing of the time. When women went into factories in great numbers during the war they often wore peg-top trousers, which fit a woman's shape better than straight trousers and added a stylish touch to otherwise drab outfits.

The peg-top look was most striking with women's clothes, and it was used with both skirts and suits. The peg-top look could be subtle, with soft billows at the hips narrowing to a close-fitting but not restrictive hemline. But the peg-top look that got the most attention was anything but subtle. Large pleats and carefully tailored panels could make the skirts balloon outward at the hips, giving the

appearance of large saddlebags, or covered pockets, and then taper severely to a tight ankle. When worn with a close-fitting jacket as part of a peg-top suit, the look was quite dramatic.

Peg-top clothing for women marked a real break from older styles, but it hardly gave women freedom to move with ease. In 1912 a tailor providing guidance on sewing such a skirt warned that if a woman in a peg-top suit found herself in an emergency the only way she could move quickly was to hop like a kangaroo. Like the hobble skirt, which it resembled, peg-top skirts and suits went out of style by 1914. Pegging, or restricting the width of a hem, returned at various points in the century as a way of changing the shape of garments.

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[*See also* **Volume 4, 1900–18: Hobble Skirts**]

Sack Suit

The men's suit had been evolving ever since the seventeenth century, when men first began wearing a coat over a shirt and vest. By the end of the nineteenth century the basic suit had reached the form that we know today, with trousers, sleeveless vest, and coat made from the same material. While suits could take many forms, including the dressy tuxedo with tails and the self-indulgent lounge suit, a loose-fitting suit with longer tails on the jacket, the least formal and most often worn suit was the sack suit. Simple in cut and conservative in style, the sack suit, or three-piece suit, has been the basic suit of the Western businessman for over one hundred years.

The sack suit was very simple, and it did retain its basic form throughout the twentieth century, but this does not mean that it didn't go through a variety of subtle changes as men sought ways to keep up with fashions. In the first years of the twentieth century

the coat was buttoned high on the chest, fastened with four buttons, and had a very small collar and lapels, folds on the front of the coats. After about 1910, however, sack suit coats more commonly had three buttons and larger collar and lapels. The neckline dropped and stayed at mid-chest for the rest of the century. Suit coat pockets, typically appearing at the hip line, could either have a simple slit opening or a flap.

Trousers often showed variation in their fit and detailing. The presence or absence of cuffs and the presence and sharpness of creases and pleats were both areas where fashion made its influence felt. The most dramatic changes came in the fit of the trousers. In the early 1900s trousers were loosely fitted, but the peg-top craze of 1908 through 1914 saw men's trousers get baggy in the hips and very slim at the ankles. After World War I (1914–18) trouser styles straightened out once again. Men could show their personal sense of style most easily with the vest. Vests might be worn in contrasting colors and patterns, with silk piping at the edges and pockets, or with fancy collars.

Men's sack suits were a kind of uniform for men in business, but wealthy or fashion conscious men could make a statement with their suits. They might go to an expensive tailor to have their suit carefully fitted, or they might add stylish details or accessories like a beautiful silk tie or a handkerchief carefully folded into the front pocket. Men's suits became very stylish in the 1930s and 1940s, and in the 1980s men chose expensive suits from well-known designers, called power suits, to display their status.

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[*See also* **Volume 3, Nineteenth Century: Ditto Suits; Volume 4, 1930–45: Men's Suits; Volume 5, 1980–2003: Armani Suits**]

Shirtwaist

The shirtwaist was a tailored blouse or shirt worn mainly by working-class women in the early years of the twentieth century. The shirtwaist was often worn with a fitted or looser A-line long skirt. Sometimes it was worn with a "tailor-made," which was a skirt-

1906
9596 LADIES' WAIST PRICE 15¢
9472 LADIES' SKIRT PRICE 15¢
9590 LADIES' WAIST PRICE 15¢
9594 LADIES' SKIRT PRICE 15¢
9598 LADIES' SHIRT WAIST PRIC
9588 LADIES' SKIRT PRIC

Women wearing shirtwaists with long flowing skirts. *Reproduced by permission of © Bettmann/ CORBIS.*

and-jacket suit. The shirtwaist had a rounded neck or came with a tailored collar. Many buttoned up the back, and women who could not reach behind them had to call upon a husband or female family member to close the tiny buttons.

The advantages of wearing shirtwaists were many. Shirtwaists emphasized a natural waistline to give a flattering look to the figure. They allowed freedom of movement. The garments were manufactured in volume and therefore were affordable. They were relatively small items and could be washed by hand in a sink or washbowl and ironed quickly.

Even though many women wore corsets underneath shirtwaists to maintain sculptured figures, the shirtwaist was a liberating item of clothing. It took the place of the stiff, tight, high-collared bodices of the nineteenth century.

THE GIBSON GIRL

First appearing in published illustrations in the late 1800s, the Gibson girl was the creation of American artist Charles Dana Gibson (1867–1944). Gibson's art depicted the fashionable upper-middle-class society of his time, particularly a certain type of modern young woman. Independent, athletic, and confident, the Gibson girl was also pretty and feminine, illustrating some of the contradictions of modern womanhood at the turn of the twentieth century. The Gibson girl was important for several reasons. She depicted the modern woman, known popularly as the "new woman," at a time when more women gained independence, began to work outside the home, and sought the right to vote and other rights. The Gibson girl had a real influence on the fashions of the time, as the illustrations were widely published and imitated from around 1890 until 1910.

As the 1900s began, society was changing rapidly. The Industrial Revolution of the nineteenth century made manufactured goods more widely available and created more jobs. While poor women had always worked, more and more middle-class women began to work outside the home. By 1900 over five million women in the United States had jobs, and by 1910 the number had risen to seven-and-a-half million. These women needed fashions that would enable them to be more active. Between 1890 and 1910 styles became simpler and more practical. Skirts were long and flared, and dresses were tailored with high necks and close-fitting sleeves. The style was considered masculine, and this was sometimes emphasized by wearing a necktie. Though women still wore the restrictive undergarments known as corsets, a new health corset came into style that was said to be better for the spine than earlier corsets. An S-shaped figure became trendy, with a large bust and large hips, separated by a tiny, corseted waist. These styles, worn with confidence and poise by modern women, caught the eye of artist Charles Dana Gibson.

Gibson was born in Roxbury, Massachusetts. He trained as an artist and met some success selling his drawings while he was still a teenager. Gibson made a specialty of drawing society scenes. He was very observant, and his drawings always contained humor and insight about the world around him. *Life* magazine published much of

By the early 1910s cotton shirtwaists were worn by hundreds of thousands of working women. Through the decade the garment changed according to fashion trends. Early shirtwaists featured pleats in the shoulders that reflected the puffy-shouldered Gibson girl look popularized in the sketches of American artist and fashion illustrator Charles Dana Gibson (1867–1944). By 1914 shirtwaists had less rigid puff shoulders and often were worn untucked so that some fabric flowed below the natural waist. That look later made way for the dropped-waist dresses of the 1920s.

Shirtwaists worn by housewives and female factory workers usually were solid white cotton blouses with simple pleating that allowed for mobility. Shirtwaists also served as garments of women office workers, or even as dressier fare. Better quality daytime shirtwaists were made of fine cotton, silk, or linen. Fancier shirtwaists

Gibson's work. During the 1890s he used his wife, Irene Langhorne, as a model for a series of drawings of modern young women at work and at play, in all the latest, less-restrictive fashions. The Gibson girl was tall, athletic, and dignified. She might be pictured at a desk in a tailored shirtwaist or at a tennis party in an informal sports dress. She wore her long hair upswept in an elaborate mass of curls, perhaps topped by a simple straw hat. Though she was capable and independent, the Gibson girl was always beautiful and elegant.

Though the Gibson girl was American, she was soon widely imitated both in the United States and abroad. Women across all classes in society wanted to wear the fashions they saw in Gibson's drawings. Even men imitated the look of the broad-shouldered, mustached Gibson man who often accompanied the women in Gibson's work. The popularity of the Gibson look spread quickly, thanks to new national magazines that reached large numbers of readers. Newly developed businesses, such as Sears and Roebuck's mail order catalog and clothing pattern catalogs, also helped make it easier than ever for the average woman to gain access to the latest fashions.

The S-shaped silhouette of the Gibson girl was widely imitated. *Reproduced by permission of © Bettmann/CORBIS.*

could be part of evening outfits. These more decorative garments often were custom sewn. They featured such fabrics as silk, laces, taffeta, and sateen and some displayed lively patterns.

Because the shirtwaist was primarily a working woman's blouse, it most commonly was manufactured as ready-to-wear clothing. One of the factories that produced this item was the Triangle Shirtwaist Factory in New York City. In 1911 this factory entered history books as a place of infamy when it burned down. Lacking any safety codes to protect workers, the disaster resulted in the deaths of 146 female workers. The disaster led to a major upgrade in safety regulations for factory workers.

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Trench Coats

The long, water-repellent coat known as a trench coat was adapted from military use and became enormously popular during and after World War I (1914–18). Stylish and functional, the trench coat, traditionally made of a rugged fabric called gabardine, remained a staple of outerwear throughout the twentieth century and was adopted by some of the most revered figures in history and popular entertainment.

The cloth from which trench coats are made dates from the 1870s, when British clothier Thomas Burberry (1835–1926) developed a unique wool material that was chemically processed to repel

rain. Burberry succeeded in creating a fabric that was untearable, virtually crease-proof, and resistant to the elements, while remaining porous and well-ventilated enough to be comfortable and cool for the wearer. Burberry called his innovative fabric gabardine, and it transformed modern rainwear. Jackets made of the fabric were first used in the Boer War fought in South Africa between the British and Dutch settlers in 1899, and it was called a Burberry.

The outbreak of World War I in 1914 created a need for a bad-weather garment to protect the soldiers fighting in the trenches, long pits dug into the ground for defense. Burberry designed a coat made of fine twill gabardine that repelled water while allowing the wearer freedom of movement. Dubbed the trench coat or storm coat, it quickly became the official coat of the Allied fighting man, someone who fought Germany and its allies during World War I. It is estimated that half a million Burberry trench coats were worn by combat officers between 1914 and 1918. Aquascutum Limited, another prestigious firm in London, England, also turned out trench coats for the British military. At the war's end, the trench coat was introduced for civilian use, becoming the world's most famous and enduring weatherproof style.

Originally developed for the British military, the trench coat was introduced for civilian use after World War I and has remained popular ever since. *Reproduced by permission of © Premium Stock/CORBIS.*

The classic World War I-era trench coat was double-breasted, with four buttons, reinforced shoulder or gun flaps, straps at its sleeves, a buckled all-around belt (with distinctive brass "D" rings designed to hold one's water bottle, hand grenades, or sword), slotted pockets, and an adaptable collar. It was typically lined with wool. While these features have altered somewhat over the years, the trench coat has never gone out of fashion, remaining a popular all-purpose coat with both men and women. Among its wearers are a number of famous political leaders, actors, and literary figures, including politicians Winston Churchill (1874–1965) and Ronald Reagan (1911–), actors Humphrey Bogart (1899–1957) and Katharine Hepburn (1907–2003), writer George Bernard Shaw (1856–1950),

and General Norman Schwarzkopf (1934–). Fictional characters who have become identified with the trench coat include Holly Golightly, the heroine of the novel and film *Breakfast at Tiffany's* (1961), and Peter Sellers' bumbling Inspector Clouseau from the *Pink Panther* comedy film series (1964–82).

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Underwear for Men

At the turn of the twentieth century many men wore union suits as undergarments. Union suits were one-piece, knit undergarments that covered both the upper and lower body. The traditional union suit was made of cotton or wool and covered the body from the ankles to the wrists. It had a long row of buttons up the front and featured a buttoned drop seat in the rear. Union suits often shrunk when washed, making the garments uncomfortable. They also were bulky and tended to irritate the wearer. Despite these problem, they were practical undergarments that provided warmth before the days of central heating.

During the first few years of the century, several factors influenced the shape and the style of men's underwear. First, the widespread use of central heating meant that men no longer needed to wear long underwear indoors. Secondly, men's fashions began to be fitted more closely to the body, making bulky undergarments impractical. Thirdly, as sports and athletics became more popular as leisure activities, men sought out lighter forms of underwear. To accommodate these changes, underwear factories such as Chalmers Knitting Mills in Amsterdam, New York, began manufacturing less bulky, mesh garments that were comfortable for summer weather. By 1911 the first newspaper advertisements promoted patented, or

original, advances in men's underwear styles. They included improvements in crotch closures and seat flaps, allowing for more comfort and better hygiene.

The athletic union suit was introduced in the early 1910s. It was a knee-length one-piece garment with a sleeveless top that gave men more mobility. In 1912 Chalmers advertised a cotton-knit athletic union suit called the Porosknit, which featured a sturdy cotton yoke front. This model boasted a no-bulge waistline and easy-to-fasten buttons that did not easily come undone; it was also breathable, which meant that air flowed easily through the fabric, keeping the wearer from getting too hot.

During World War I (1914–18) several changes occurred in the shape and styling of men's underwear. Men started wearing two-piece undergarments. The bottoms, often referred to as drawers, were knee-length cotton shorts with a few front buttons for durability and comfort. Certain models laced up at the side. Most drawers were made of cotton, although wealthy men wore silk drawers. On the upper body men wore chemises, sleeveless tops that covered the upper torso and tucked into the drawers.

Men's underwear followed this basic pattern into the twenty-first century, with both tops and bottoms made in a variety of styles. For the bottoms, men can choose from longer, looser boxer shorts, close-fitting but modest briefs, or skimpy, skin-tight bikini underwear. For the tops, men typically choose from either V-necked or crewneck T-shirts or tank tops.

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Zippers

Zippers are devices for fastening clothing. A zipper consists of two tracks of teeth or coils, made of metal or synthetic plastic

The zipper is one of the most common clothing fasteners, found on everything from boots to jackets to jeans. *Reproduced by permission of © Stefano Bianchetti/ CORBIS.*

materials, which are connected to a pull-piece that either locks or separates the tracks.

The "automatic continuous clothing closure," an early form of a zipper, was patented in 1851 by American inventor Elias Howe (1819–1867), who also invented the sewing machine. Howe never marketed his form of the zipper. More than forty years later Chicago-based engineer Whitcomb L. Judson (c. 1846–1909) designed and patented another early form of a zipper, a series of hooks and eyes, or holes, that came together mechanically. Judson's fastener was used in closing mail pouches, tobacco sacks, and men's boots. Legend has it that Judson invented this "clasp locker" because he was a heavy man who had difficulty bending over to fasten the individual buttons or clasps on his own boots. With American businessman Colonel Lewis Walker (1855–1938), Judson marketed his invention through the Universal Fastener Company of Chicago, Illinois, and called it the "Judson C-curity Fastener." Their product was displayed at the 1893 Chicago World's Fair but did not succeed commercially. The Judson invention failed to sell because it jammed easily and came undone accidentally. It also had to be removed from a garment before washing because it rusted when wet. The fastener was so complicated to use that it even came with an instruction booklet.

Early in the twentieth century Gideon Sundback (1880–1954), a Swedish immigrant to the United States who was an electrical engineer, was hired by the Universal Fastener Company. His job as head designer was to improve the Judson invention in order to make it more marketable. By the end of 1913 Sundback had invented the modern zipper. It was made up of two rows of teeth that came together with a single slider. Sundback also designed a machine to manufacture his fasteners. During World War I (1914–18) the United States government purchased the Sundback fasteners for use on items ranging from large pouches to military uniform trousers to aviator, or pilot, clothing. After the war the fasteners were used

on raincoats, overalls, swimming trunks, and tennis racquet covers. In 1923 the B. F. Goodrich Company of Akron, Ohio, bought the Sundback invention for use on its line of rubber boots. They named their product "the Zipper Boot" after the sound the slider made as it skated along the metal tracks. The name stuck, and zippers became one of the most common clothing fasteners of modern times.

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Headwear, 1900–18

During the first years of the twentieth century, women continued to wear their hair and hats much as they did in the previous century, but after about 1908 styles began to change and the first of the styles that would become so popular during the 1920s and 1930s appeared. In terms of hair and hats, then, this period was an age of transition.

Hair historian Richard Corson claims in *Fashions in Hair: The First Five Thousand Years* that "the first half of the twentieth century was, perhaps, the least colourful period in history for men's hair styles." Men wore their hair short as a rule, and the widespread use of pomades, or oily hair dressings, tamed even the most naturally curly hair into standard styles, parted on the side or in the middle. It became the custom in the twentieth century for men to visit barbershops regularly to receive a haircut and a shave. Barbershops were a common feature of American towns, but they were also very popular in France, where men could get their hair cut very cheaply. Beards and mustaches went out of style in this period and were generally worn only by older men. The mark of the modern man was to be clean-shaven. Though their hairstyles may have been bland, men brought real variety to their wardrobe by choosing from amongst a wide variety of hats, from derbies to fedoras and panamas to top hats.

At the beginning of the twentieth century women wore their hair much as they did in the previous century: very long, then braided and piled into elaborate hairdos that were topped with richly decorated hats. The key to women's hairstyles was size, with hair reaching both high and wide. To achieve the coveted size women draped their hair over pads or wire frameworks, or they used false hairpieces called rats. Some women spent hours working their hair into the desired styles. Hairstyles did grow smaller and less elabo-

IRENE CASTLE

One of the most famous and successful performers of her time, Irene Castle (1893–1969) was a creative ballroom dancer and a tremendous influence on American and European fashions of the 1910s. Along with her husband and dance partner, Vernon (1887–1918), the elegant Irene brought respectability and social acceptance to dozens of new modern dances. At the same time, the Castles' dancing enlivened respectable society with the exciting new rhythms of ragtime music and dance. The public also admired Irene Castle for her tall athletic figure and her modern sense of style. Women everywhere imitated her short hair and loose clothing, and many fashion historians consider Castle the first flapper.

Born in New Rochelle, New York, in 1893, Irene Foote was drawn to the theater from early childhood. She took dancing lessons and performed in a few local productions, but her dream of a career onstage did not come true until 1910, when she met a British dancer and comic named Vernon Castle. Castle had already begun a career in vaudeville, a variety stage show popular from the early 1890s to the mid-1920s. Within a year the pair were married, and they soon began performing a dance show in Paris, France, at the popular nightclub Café de Paris. They were an immediate hit and soon began dancing professionally at society clubs and parties all over Europe.

The early 1900s had seen a tremendous rise in the popularity of an energetic, jazzy music called ragtime, which was influenced by the rhythms of African American music. As ragtime became more popular, many new dances were introduced to go with the new music. Between 1912 and 1914 over one hundred new dances were introduced. These new dances were seen as sexy and wild, and, though many modern young people loved them, older, more conservative people found them shocking. Irene and Vernon Castle created toned-down versions of the wild modern dances. Together the Castles created many of their own dances, such as the "Castle Walk," the "Castle Lame Duck Waltz," and the "Castle Half and Half." They helped bring the dance craze to respectable society. In 1914 they brought their dance show to the United States and were soon

rate after 1910, and entertainer Irene Castle (1893–1969) introduced the first short hairstyle for women in 1913, the precursor to the bobbed styles of the 1920s.

Modern hair care products had still not been invented, so most women cared for their hair with homemade shampoos and treatments. A beauty manual published in 1901, for example, recommended washing the hair once every two weeks with a shampoo made from eggs and water. Women used petroleum jelly, castor oil, and other sticky substances to soften their hair and hold it in place. The introduction of the permanent wave process in 1906 allowed women to curl their hair, though the process was costly and time consuming. The first hair dryer was introduced about the same time, though it wasn't perfected until the 1920s.

Hats were an essential part of every woman's wardrobe, and the size and variety of hats available during this period are nothing

making five thousand dollars per week, at a time when the average worker made about fifteen dollars per week.

Irene's influence reached far beyond dancing. Tall, slim, and tomboyish, she became one of the most imitated women of her time. When she cut her hair short, women across the United States went to hairdressers demanding the "Castle crop." For ease in dancing, Irene stopped wearing a corset and adopted straight loose dresses, and women began to throw away their corsets. The pearl headband she frequently wore over her hair became the popular "Castle band," and a perky feathered hat she wore became the "Castle hat." The flapper look of the 1920s began with the Castle look of the 1910s.

World War I began in 1914, and in 1916 Vernon Castle went back to England to join the air force. He was killed in a plane crash in 1918, and the Castles' influential dance partnership ended. Irene tried to maintain her dance career with other dance partners but was never again as successful or as famous. She remarried three times before she died in 1969.

Irene Castle, dancing with husband Vernon, was one of the most famous fashion trendsetters of her time. *Reproduced by permission of © Bettmann/CORBIS.*

less than astonishing. Hats were big in the first years of the century and, contrary to the simplifying trend in women's dress that occurred after 1908, they grew bigger and more ornate over time. From the Gainsborough chapeau to the *Merry Widow* hat, women's headwear during this period represented the pinnacle of the headdresser's art.

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Barbershops

The traditional American barbershop was an emporium where men congregated to have their hair cut, faces shaved, and fingernails manicured. Barbershops, particularly those in small towns, also served a wider purpose within the community. They were places where men gathered, relaxed, read magazines, and enjoyed each other's company while passing gossip, sharing the latest joke, talking sports and politics, and debating the events of the day.

For many centuries a man's hair was trimmed at home, usually by a servant or a family member. Shaving before the invention of the razor blade was a messy and sometimes painful affair. All this began to change in the United States in the mid-nineteenth century, first with the increasing number of small towns sprouting up across the country and, later on, with the evolution of the razor blade. In the early twentieth century shaving and short hairstyles became fashionable, and a barbershop could be found on the main street of just about every small town and all over the major cities.

The traditional barbershop was distinguished from other businesses by the red and white or red, white, and blue-striped pole that stood out front. The red and white were historic symbols of the blood and bandages of surgeons, who were once called barbers; the blue was added to make the pole resemble the American flag. On the inside the barbershop was outfitted with the supplies that were necessary for a barber to practice his trade: razors; strops, or strips of leather or horsehide, for sharpening blades; shaving bowls and mugs; hair combs and brushes; soap; scissors; mirrors; popular hair tonics; barber's chairs; talcum powder; and towel steamers.

The men in barbershops occasionally sang together for their amusement, a trend that gave rise to the barbershop quartet. These musical groups performed the types of songs that were popular between the 1860s and the 1920s: tunes featuring innocent, sentimental lyrics and simple melodies that were easily harmonized. By the early 1900s the term "barbershop" was commonly used to in-

dicate singing. An early written reference is a barbershop-style song, "Play That Barbershop Chord," published in 1910.

For decades men visited the barbershop for their daily shave; however, the evolution of the electric and the safety razor and the increasingly hectic pace of modern life combined to make shaving at home a more practical pursuit. The traditional barbershop fell out of favor in the 1960s as young men began wearing their hair longer. By the twenty-first century the traditional barbershop had been largely replaced by the modern, unisex hair salon, although barbershops still exist across the United States.

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Men's Hats

In the first decades of the twentieth century there were so many different kinds of hats that a man could truly wear a hat for nearly every occasion. And, if he wanted to be considered a gentleman, he absolutely could not go without a hat. The cultural traditions favoring headwear for members of both sexes were very strong. Hat wearing would eventually go out of style by the second half of the century, but in the years between 1900 and roughly 1950, hats were an essential part of a man's wardrobe.

Headwear came in two basic styles: the hat and the cap. Caps were made of a soft fabric, usually wool and wool tweed but sometimes another fabric, and were generally brimless and sat close on the crown of the head. Caps were generally favored for more vigorous outdoor activities and for motoring, or driving a car. More common and far dressier than the cap was the hat, made of a heavy and almost always stiff material such as felt or straw, with a distinct brim

Until the mid-twentieth century, hats were an essential part of every man's wardrobe. *Reproduced by permission of © Bettmann/CORBIS.*

and a crown that stood away from the top of the head. Hats came in a variety of styles, with the primary differences coming in the size and shape of the brim and crown, the material, and the color.

The most popular hat in the years up through World War I (1914–18) was the derby, called the bowler in England. Usually made of black or brown felt, with a round crown of moderate height and brim that was curled up all the way around, the derby could be worn for nearly every occasion but the most formal. Two other felt hats, the homburg and the fedora, were also very popular, multipurpose hats. The homburg was fairly formal, with a slightly curled brim and an indent running the length of the crown. The fedora was a flamboyant hat, with multiple indents in the crown and brim that could be snapped up or down, giving it the nickname "snap-brim."

The hat of choice for formal occasions was the top hat, a flat brimmed hat made of black silk, with a taller, straight-edged crown. Top hats were often worn with a hatband, a narrow band of fabric in a contrasting color that sat at the base of the crown. Another specialized hat was the panama hat, a wide-brimmed, stiff straw hat with a high crown typically worn only in the summer. A variation on the panama hat was the sailor hat, which had a low, flat cylindrical crown and a two-inch or wider brim. With the vast number of hats available, many of them in a range of colors, men could always find a hat to match their outfit and the occasion.

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[*See also* **Volume 3, Nineteenth Century: Top Hat; Volume 4, 1919–29: Derby; Volume 4, 1919–29: Fedora**]

Permanent Wave

During the late 1800s and early 1900s, several hairdressers discovered that by applying chemicals and heat to women's hair, they could create curls and waves that would last for days, weeks, or even months. These hairstyles were called permanent waves or simply permanents. Permanents brought the latest technology into the world of women's fashion and beauty, and, because the machines were located in shops, rather than the home, they made women's hair care into a social event rather than a private ritual.

A woman with hair styled in a permanent wave. *Reproduced by permission of © CORBIS.*

A French hair stylist named Marcel Grateau (1852–1936) invented the first long-lasting hair waving technique in 1870. Grateau experimented with new ways of using a heated iron to curl hair until he came up with a method that created waves that remained in the hair for days. Modern women were eager to find ways to style their hair that took less time, and many began to have their hair "marcelled," as Grateau's process was called. In 1906 Charles Nestlé, a Swiss hairdresser working in London, England, invented a new and even more permanent way to style hair. His first permanent wave machine used gas to heat hair that had been wrapped around chemically treated pads. This actually caused the chemical composition of strands of straight hair to break down and re-form in curly strands,

creating a wave that lasted for months. Later machines used electricity to heat the hair.

The early part of the 1900s was an exciting time of new inventions and new freedoms for women. People wanted to try modern ways of doing things, and they wanted the latest styles, in hair as well as in clothes. Though the early permanent wave machines looked very strange, with separate wires leading to each chemical-wrapped curl, they were the most modern, and many women wanted to try the new style. New stores called beauty shops began to open, offering haircuts, styling, and permanent waves. These shops created places for women to gather and socialize while their hair was done.

While those women with straight hair wanted permanent curls and waves, others with naturally curly hair wanted their hair straightened. An African American hairdresser named Marjorie Joyner (1896–1994) invented a new, more compact permanent wave machine that also worked to straighten very curly hair. Patented in 1928, the machine was a dome-shaped helmet that used electrical current to heat hair which was clamped in one-inch sections.

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Women's Hats

Of all the items worn during the years between 1900 and 1918, perhaps the most spectacular and varied were women's hats. Women's hats were large and heavily ornamented in the first half of this period, providing a good match for women's dresses. When women's styles grew sleeker and more closely fitting after 1908, hats

got even bigger and carried even more ornament. No well-dressed woman appeared in public without a hat in this era, and fashionable women took great care to ensure that their hats were one-of-a-kind.

Women wore their hair very long in this period, and they then piled it atop their head in great mounds that provided a sturdy base for a hat. Hats were secured to the head with long hatpins stuck through the hat and into the mound of hair. According to fashion historian Elizabeth Ewing in *History of Twentieth Century Fashion,* these ornamented hatpins "had lethal projecting points which menaced anyone who approached the wearer too closely."

Women at the beginning of the twentieth century wore large and heavily ornamented hats to complement their dresses. *Reproduced by permission of © Bettmann/CORBIS.*

The more modest hats had a sturdy basic form made of felt or fabric, stiffened into shapes with brims and crowns of many different sizes. These hats could be ornamented with a feather or a giant ribbon, but they generally extended beyond the head no more than a few inches. More adventuresome women used hat frames that were made of wire, around and through which were weaved long strips of lustrous fabrics, flowers, strips of lace, feather, ribbons, and other ornaments. A single hat frame could be modified to create all kinds of effects or to match a particular outfit. One of the most popular ornaments was an aigrette, a tall spiky feather from an egret.

The most spectacular hats began to appear around 1908. As women's dresses got smaller, hats got bigger. One of the most popular hats was the nineteenth-century Gainsborough chapeau, a very wide-brimmed hat that sat high on a pile of hair. The round brim of a Gainsborough chapeau could extend beyond a woman's shoulders, and the addition of large puffs of ribbon or ostrich feathers might make the hat as tall as it was wide.

These large hats posed a problem for increasingly active women. Their great size made any quick movement very difficult, so they required many hatpins and hooks to secure them in place. As more and more people began to travel in automobiles, most of which had open tops, hatmakers developed special hat coverings, or veils, to protect hats and hair from wind and dust. These motor veils were usually large mesh veils that secured around the neck and covered most of the head. Some motor veils had just a hole for the eyes, and a few covered the entire head and face.

Perhaps the most famous hat of the period was the *Merry Widow* hat, created in 1907 by Lady Duff-Gordon (1863–1935; Lucy Christiana Sutherland), an English designer, for the play of the same name. Three feet wide and eighteen inches tall, the hat was liberally mounded with ribbon and feathers. Stylish women rushed to copy the style, but theater-goers in London, England, complained so loudly that such hats were blocking their view that this and other huge hats were banned from theaters. By the end of World War I (1914–18) such large hats would disappear altogether.

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[*See also* **Volume 3, Nineteenth Century: Gainsborough Chapeau**]

Body Decorations, 1900–18

In an age of extravagant dresses and immense feathered hats for women, and conservative suits and carefully chosen hats for men, body decorations and accessories faded in significance. It wasn't that such items were not important to people in the early years of the twentieth century; rather, they were simply overshadowed by the showiness of other parts of the outfit, as in the case of women, or were very understated, as in the case of men.

Women were certainly highly ornamented, especially in the first decade of the twentieth century. Their exquisitely tailored long dresses were topped off by closely fitting collars that accented the length of the neck, and their hats were among the most extravagant items ever to be worn. After about 1908, when skirts lifted to reveal the feet and ankles, shoes also became a way to show off one's fashion sense. Accessories, however, were downplayed. Most women carried a purse or small handbag, and the beaded purse, with its great versatility, was among the favorites. For evening wear a woman might slip on long gloves that extended as high as the elbow, and for colder weather a fur muff kept the hands warm. Most women wore jewelry but it was typically rather understated. Smaller earrings, rings, and a necklace of pearls were considered quite tasteful. Women might also carry a watch on a gold chain.

Women's makeup began to go through major changes around the turn of the century. Most women continued to use their own homemade makeup to lighten their faces or add color to their lips or cheeks. But modern manufacturers and distributors soon offered help. The precursor to the Avon cosmetics company was founded in the United States in 1886 and by 1906 had over ten thousand representatives offering a line of 117 different products to women across the country. Madame C. J. Walker (1867–1919) invented a line of cosmetics for African American women in the same decade.

MADAME C. J. WALKER

The first woman in the United States to become a millionaire through her own work, Madame C. J. Walker (1867–1919) was a pioneer in the creation of cosmetics created specifically for black women. An African American woman herself, Madame Walker not only invented many products for black women's hair and skin, but, in the early 1900s, she also created a very successful business based on door-to-door sales of her products. Madame C. J. Walker cosmetics paved the way for later door-to-door cosmetics companies, such as Avon and Mary Kay. Walker was not only a successful businesswoman, she was also a leader in the black community and a lifelong supporter of women's economic independence.

Walker was born Sarah Breedlove in Delta, Louisiana, just after the end of the American Civil War (1861–65). Her parents were farmers who had been slaves for most of their lives, and Sarah's early life was full of poverty and hard work. Her parents died when she was seven, she was married at fourteen, and she was widowed by the age of twenty. In 1905 she moved to Denver, Colorado, where she married a reporter named C. J. Walker. Though they divorced in 1912, Madame Walker used his name for the rest of her life. Along with working as a laundress and a cook, she began to sell cosmetic products door-to-door for a company started by another African American woman, Annie Malone (1869–1957). By this time she noticed that her hair was falling out, which was not uncommon for black women, who often had stressful lives and poor nutrition caused by poverty. Walker was determined to find a solution to the problem, both for herself and for thousands of other African American women.

Some stories of Walker's life say that she had an aunt who knew how to use healing herbs. Others say she had a dream in which a black man gave her the formula for a hair tonic. However it happened, Walker took $1.50 she had saved from her laundry work and began to make and sell her own hair product, "Madame Walker's Wonderful Hair Grower." She traveled throughout the U.S. South, selling her products and building her business. By 1910 Walker had opened a factory in Indianapolis, Indiana, to make the many beauty products she developed with black women in mind. She also hired hundreds of women, most of them African American, to sell her products door-to-door. In 1908 she opened a school for "hair culturists" who would sell and teach women how to use Madame Walker's products.

Walker contributed a great deal to the cosmetics industry, which was just starting during the early part of the twentieth century. Her products and sales techniques were original and were a model for many companies that followed her. African American women were often forgotten by white businesses, but they too wanted to take part in the glamorous, more liberated fashions of the turn of the century. Walker not only offered a wide variety of products for women who had had very few beauty products before, she also offered jobs and financial independence to many black women. At the time of her death in New York in 1919, the Madame C. J. Walker Manufacturing Company was earning $250,000 per year and employed over ten thousand women. The company survived until 1985, when it was sold by her heirs.

Modern advertising made many more women aware of the "need" to wear cosmetics, driving the sale and use of such items to new levels among women of all social classes.

Men's costume in general was quite conservative during this period, which meant that accessories provided men with some small

element of personal expression. Several items were popular among men. Many men carried pocket watches on a chain, and the quality and style of the chain was a mark of distinction. Men might also carry a walking stick, and these sticks could be decorated with a carved gold or wooden handle, or have a decorative metal tip. Finally, the most distinctive items of male jewelry were all forms of fasteners: cuff links to hold shirt cuffs together; a stickpin to hold the tie in place; or studs and buttons to fasten the shirt. Such small items, when made in fine gold, could signal the wearer's wealth and taste.

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Beaded Handbags

Women have been carrying purses or small handbags since the Middle Ages (c. 500–c. 1500). Though the first purses were simple leather pouches covered with a flap, women soon developed purses and handbags into decorative accessories that could be matched to their outfits and adorned with all manner of ornament. From 1900 to 1918 one of the more popular styles was the beaded handbag. This small bag, about the size of a grapefruit or smaller, was made of fabric that was covered in small beads.

A woman displaying a beaded handbag. *Reproduced by permission of © Bettmann/CORBIS.*

The opening was secured either with a metal clasp or a snap. The handbag might have a long chain or cord, but many had no strap at all and were simply held in the hand.

The real artistry in a beaded handbag came in the design of the beadwork. Designs could be very simple, with opalescent beads of a single color or just slightly contrasting colors, or they could be very complex, with many different colors arranged into dramatic patterns. Beaded handbags remain a popular accessory to this day.

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Lipstick

Cosmetic products intended to color the lips have been used for thousands of years, by both women and men, in a variety of shades, depending on the fashion of the time. Modern lipstick, consisting of waxes, oils, and pigments pressed into a cylinder and packaged in a metal tube, has been sold to women since 1915. Some women feel almost undressed without their lip coloring, and industry experts estimate that the average twenty-first century woman uses between four and nine pounds of lipstick in her lifetime.

Social customs in the West had discouraged the use of cosmetics for several hundred years, but that began to change around the turn of the twentieth century. As women began to hold jobs and demand the right to vote and other privileges afforded only men, their lives became less restricted. Cosmetics such as rouge, powder, and lipstick came into style, and such respectable companies as the Sears and Roebuck Catalog began to sell them. In the early 1900s women like Helena Rubenstein (1870–1965), Elizabeth Arden (1884–1966), and Estee Lauder (1908–) went into the cosmetics business and began to sell cosmetics in their salons. Madame C. J. Walker (1867–1919) and Annie Malone (1869–1957) developed

lipstick colors especially for African American women and sold them door-to-door.

During the flamboyant 1920s, dark red lipstick came into fashion, as women wanted to highlight their sexuality. Lipstick was packaged in small tubes, and for the first time women began to take it with them in a purse wherever they went. Glamorous dark lipstick hues continued to be popular throughout the 1930s. Hollywood makeup artist Max Factor (1877–1938) produced his own line of fashionable lipsticks. Factor also invented lip gloss, a clear lipstick that made the lips look shiny and moist. Many products, like lipstick, were unavailable during World War II (1939–45), but by the 1950s a glamorous look was in fashion once more. In 1949 a chemist named Hazel Bishop (1906–1998) invented "kiss-proof" lipstick that would not wipe off easily.

Lipstick shades vary as styles change. During the 1950s dark colors were fashionable, with Revlon's Fire and Ice being one of the most popular. Even white lipstick was popular for a short time during the 1960s, but soon a more natural look came into fashion. Today lipsticks can be found in a huge range of colors.

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Watches

A watch is a portable timepiece, most commonly carried in a pocket or strapped on the wrist. Pocket watches can be as large as three inches in diameter, while wristwatches are smaller, so that they do not interfere with the wearer's movement. Though they are usually worn for practical reasons, so that the wearer can keep track of the time, watches are also pieces of jewelry, which express the wearer's wealth, social status, and sense of style. Watches have become not only treasured family heirlooms, passed from one generation to the next, but also gifts to mark special times in a person's life, such as graduation or retirement.

Though used to keep track of the time, watches also reflect the wearer's wealth and sense of style. *Reproduced by permission of © Royalty-Free/CORBIS.*

The idea of the timepieces as an accessory is quite ancient. Romans as early as 500 B.C.E. carried small sundials as jewelry. The mechanical clock was invented in Europe around 1300 C.E., and portable miniature clocks soon followed. By the fifteenth century pocket timepieces became common accessories for both men and women. During the nineteenth century most men who could afford to carried pocket watches, often gold or silver, with decorative covers that closed over the face. The most fashionable way to wear such a watch was tucked into a vest pocket, with a long gold chain that draped across the front of the vest to tuck in a buttonhole, often with a gold penknife on the other end. Working men sometimes carried their watches in a pants pocket for protection. Women, on the other hand, wore their watches in a variety of fashionable ways. Some suspended a watch from a long chain around the neck, while others had a small watch attached to earrings or pinned by a ribbon at the waist.

Evidence of a watch attached to a bracelet comes from as early as the sixteenth century, but the first regular use came during the

Boer War between England and Dutch settlers in South Africa from 1899 to 1902. English officers needed to coordinate their attacks, and they didn't want to have to dig in their pocket for a watch. The wristwatch was the answer. The vast military movements of World War I (1914–18) required even better timing, and soldiers on both sides of the conflict began wearing self-winding wristwatches, which meant that they wound the watch with a small spindle on the side of the watch. Unreliable at first, they were soon made quite accurate. Men returning from the war kept their watches, and they became popular accessories. Soon, wristwatches were made with decorative leather or metal straps and with rich casings of gold, silver, or other precious metals. Wristwatches have been the most common form of timepiece ever since, both for men and women, and are available today in every price range, from a five-dollar plastic watch to a thirty-thousand-dollar gold Rolex.

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Footwear, 1900–18

Men and women both enjoyed access to a wide range of footwear in the first decades of the twentieth century. In the last half of the nineteenth century several important breakthroughs had made shoes more comfortable and cheaper than ever before. The comfort came from the invention of shoes designed to fit right and left feet specifically. Up until this invention most people had worn straights, or shoes with straight soles that could be worn on either foot. Only the very rich could afford to have shoes custom made to their feet. Several different Americans invented machines to increase the speed of shoe production, especially the difficult job of sewing the uppers to the thick soles of shoes, and the first rubber heel for shoes was invented in 1899 by Humphrey O'Sullivan. Soon the United States led the world in shoe production. From heavy boots to dressy leather boots, and from comfortable tennis shoes to light sandals, people now had a great variety of shoes from which to choose.

Closely fitted high-top leather boots were one of the most popular shoe styles for both men and women at the turn of the century, and women especially liked these dressy boots as their skirt lengths became shorter and shoes became visible. By far the most popular shoe for women, however, was the pump. A pump was a moderately high-heeled shoe, usually made of leather, with an upper that covered the toes and wrapped around the side of the foot and behind the heel, leaving the top of the foot bare. These snug-fitting shoes were infinitely adaptable and could be made in any number of colors and ornamented with buckles, ribbons, or other ornaments. Women who liked to dance preferred pumps with straps across the top to keep the shoe on. The pump remained one of the basic dress shoes for women throughout the century.

While men in the nineteenth century had generally worn high-top shoes and boots, men in the first decades of the new century

showed a distinct preference for low-cut shoes. The most popular shoe of the period was the oxford, which took its name from England's Oxford University, where the shoe originated. Made of leather or suede, the oxford slipped over the foot and was laced across the instep. Two-toned oxfords first became popular as summer wear in about 1912. Women also wore a variation of the men's oxford.

The tennis shoe, the most popular shoe of the twentieth century, got its start in the late nineteenth century but truly rose to popularity following the invention of the Converse All-Star basketball shoe in 1917. With a light canvas upper and grippy rubber soles, these athletic shoes quickly became a favorite leisure shoe.

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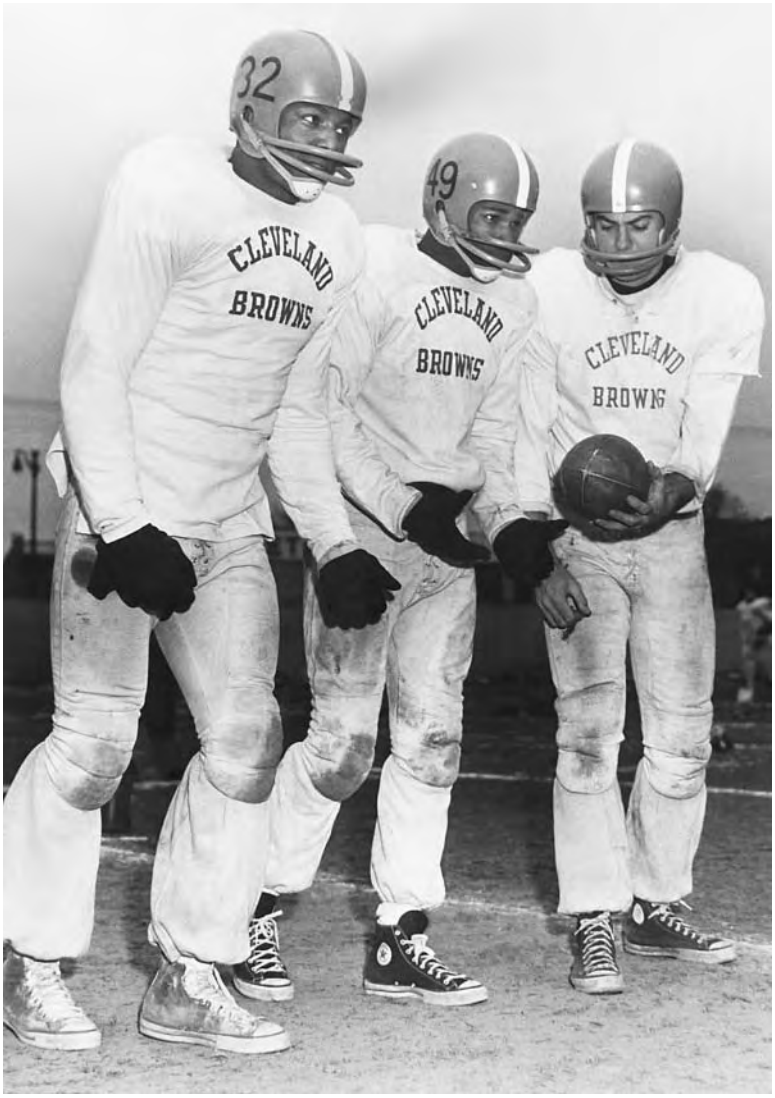
Converse All-Stars

Converse paved the way for the athletic shoe explosion of the late twentieth century with its introduction of the canvas and rubber All-Star in 1917. It also created an enduring American footwear icon that still claims the allegiance of millions of wearers worldwide.

Marquis M. Converse founded the rubber footwear company that bears his name in 1908. The Converse brand grew briskly in the decade leading up to World War I (1914–18). But it achieved its greatest success following the introduction of the world's first basketball shoe in 1917. Dubbed the All-Star, the high top, black-and-white sneaker was distinguished by eight aluminum porthole eyelets running up each side and a bulbous toe made out of vulcanized rubber. The lightweight shoe provided excellent traction on the gymnasium floor for those playing the increasingly popular sport of basketball, invented by James Naismith (1861–1939) in 1891.

Helping to spur sales of the Converse All-Star was basketball player Charles H. "Chuck" Taylor (1901–1969), a sports legend from Indiana who joined the company's sales force in 1921. Taylor suggested a number of improvements for the shoe, including better ankle support and a sturdier sole. He also became one of the first well-known athletes to endorse a product. Taylor's input proved so effective that his signature was added to the sneaker's ankle patch in 1923. The shoes became informally known as "Chuck Taylors" or simply "Chucks" in his honor.



Football players wearing Converse All-Stars, commonly called "Chucks." *Reproduced by permission of © Bettmann/ CORBIS.*

For many years Taylor worked tirelessly to promote the brand that bore his name. He drove around the United States with a trunkload of the canvas shoes, selling them to coaches and athletes at high schools and colleges. His work paid off. By the 1960s Converse dominated the basketball shoe market in the United States. Taylor himself was inducted into the Naismith Memorial Basketball Hall of Fame on the basis of his work on behalf of basketball footwear. Beginning in the late 1970s, however, Converse All-Stars fell out of fashion. First Adidas and Puma, then Nike and Reebok, began to attract young urban customers with new athletic shoe designs. In many instances these new brands successfully copied Converse's strategy by securing celebrity athlete endorsements for their products. Nike scored huge sales with its "Air Jordan," endorsed by basketball star Michael Jordan, for example.

In the late twentieth century the All-Star enjoyed a resurgence in popularity, thanks to its adoption by some rock stars and actors. Kurt Cobain (1967–1994) of the rock group Nirvana, for example, helped make Chuck Taylors an essential part of grunge fashion in the 1990s. The last Converse All-Star rolled off a U.S. assembly line on March 31, 2001, and the company was purchased by Nike in 2003.

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High-Top Boots

Women's skirt lengths began to rise after about 1908, opening up a whole new world for the display of women's shoes. Skirt lengths did not raise much but just enough to display women's ankles and, perhaps, the lower length of her calf. For the woman who dared to wear the new higher skirts but was still

modest, the high-top boot was the best choice of footwear. Stylish yet not revealing, it was one of the most popular shoes of the period.

The typical high boot was made of shiny black leather and laced up the center of the instep and to the top of the boot, which reached over the ankle and as much as several inches up the calf. Such boots always had a wide heel of perhaps one to two inches in height. Laces were the most popular method of securing the boot, but buttons were also quite common. The toes of these boots were alternately pointed or rounded, depending upon the current fashion.

High boots appeared in a broad range of styles and price ranges. One of the more common styles had the lower part of the boot made in one color of leather, usually black, with the ankle and calf covering made in a contrasting color, either in leather or fabric. Decorative elements like ruffles or lace might be added at the boot top, and stitching was common across the toe and the heel of the boot. While simple and inexpensive boots were available, wealthy women had boots made in fine kid leather, a soft leather made from the skin of a lamb or a goat, with delicate hand stitching.

Men's boots were quite similar to women's high boots, but in this period men more often chose to wear low shoes like oxfords.

A girl wearing laced high-top boots, footwear that was considered stylish but not too revealing. *Reproduced by permission of © Scheufler Collection/CORBIS.*

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Oxfords

Simply designed, low-cut shoes that lace up the front and have flat heels and thin soles, oxfords are the most common modern shoe for Western men. Many women wear them as well. Oxfords were worn in Europe as early as the 1640s, but they first became popular in Great Britain during the late 1800s and later throughout Europe and the United States. By about 1910 most men and boys wore lace-up oxford shoes for many social occasions.

During the 1800s both men and women wore boots or high-topped shoes that fastened with buttons. The lace-up oxford style shoe was originally a half boot worn by students at Britain's Oxford University, from which the style took its name. As the new shoe fashion spread at the beginning of the twentieth century, modern young people everywhere found oxfords attractive and comfortable. The new laces also made the shoe simpler to put on and take off than the older, time-consuming buttoned shoes. Though some men thought at first that the laces looked too feminine, they soon gave in and began wearing the new style.

The oxford style was flexible and could be used for dressy shoes as well as shoes for work and sport. Toes could be square or rounded, and some were decorated with stamped leather caps. These were called captoes or wing tips depending on the shape of the cap on the toe. Starting in the 1920s very fashionable young men wore two-toned oxfords, which used two different colors of leather in the same shoe to create a sporty look.

In the early 1900s women gained new freedoms. In many countries they were gaining the right to vote, as well as other rights, and a new image of the modern woman was emerging. This modern woman was more active and athletic, and her clothing was, therefore, both freer and sturdier. The new oxford style shoe fit this new active lifestyle perfectly. Although women did not wear them for formal occasions, they did wear oxfords for sports and other activities. Pioneer woman aviator Amelia Earhart (1897–1937), who began her flying career during the early 1920s, was often pictured wearing oxford shoes.

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[*See also* **Volume 4, 1919–29: Wing Tips**]

Roaring Twenties: 1919–29

The ten years between 1919 and 1929 took Europeans and Americans on a social and economic roller-coaster ride. With the end of World War I in 1918, people abandoned their cautious attitudes caused by the uncertainty of war and embraced the freedom and joyousness of peace. Soldiers returned home to open arms, and businesses shifted gears from supplying military needs to making commercial products. At the end of the war the United States was the strongest economy in the world. The country had supplied European and other nations with manufactured goods and agricultural products throughout the war, becoming a rich trader and source of investment dollars for the world. Britain, France, and especially Germany were devastated by the war. While Britain and France gradually recovered by mid-decade, Germany missed out on the prosperity enjoyed by other countries during the 1920s.

After a brief recession following the war, the U.S. economy began to prosper as never before. This success created new opportunities for most people, a larger middle class, and a higher standard of living. The economic boom gave more people money and created a strong demand for consumer products such as automobiles, radios, and household items. Cities swelled with skyscrapers housing new businesses, high-rise apartment buildings filled cities with prosperous people, and suburbs, or residential areas outside of

With more money in their pockets, people could afford to spend more on luxury items and tried to adopt more glamorous looks. *Reproduced by permission of © Bettmann/CORBIS.*

cities, popped up around urban areas. These changes marked the 1920s as a time of optimism for most people. The decade came to be referred to as the Roaring Twenties to describe the newfound freedoms and sense of rebellion that people, who were often dressing in flashy and extravagant fashions, were experiencing.

Women want more

As the world shifted from focusing on the war to recreating normal domestic habits, however, the changes the war brought became very noticeable. Some things, people realized, would never be the same. When men had gone off to war in the 1910s, women had taken their places in factories and businesses. Over the four years of the war, women had become adept at earning a living outside the home. They did not want to leave their jobs when soldiers came back. And with the death of so many men during the war, some women were forced to continue supporting their families without the help of a man. The struggle to decide whether women would return to their old ways of life or to keep on with their newfound independence was another battle in the long campaign for women's rights. In the United States it led directly to women earning the right to vote in 1920.

Education

Throughout the 1920s education became a focus for youth and young adults alike. Increases in government and private funding allowed schools and colleges to offer more people a solid education than ever before. The increase in education also increased the participation in sports such as swimming, tennis, golf, and horseback riding that became part of college sports programs. With the increase in the wealth of the middle class, more young men and women could afford to go to college to train for better jobs. In the United States more than 150,000 college degrees were

awarded to graduates by the end of the 1920s. The popularity of a college education during the decade focused attention on youth and new styles emerged on college campuses throughout the United States and Europe.

Rebellious young women of the 1920s often adopted several outrageous fashion fads.
Reproduced by permission of © Bettmann/CORBIS.

Affordable luxury

Other changes altered everyday life in Europe and the United States. With a prospering economy and high employment, more people than ever had money to spend on entertainment. Automobiles were the most attractive luxury item, and anyone who could afford one had one. The Ford Motor Company had around ten thousand dealerships across the United States by 1924. People, especially Americans, hopped in their cars to explore their country, camping alongside the roads or staying in hotels at distant locations. Cars also offered people the opportunity to commute to work in the city from their homes in quiet suburbs or in housing developments surrounding urban areas. Radios gave people the opportunity to hear news about the world and became increasingly popular for entertainment. By 1925 music dominated 70 percent of the radio airwaves and reached more than 2.5 million American radio listeners. Other entertainment included films and music. People rushed to movie theaters to see the latest films; their popularity made movie actors and actresses into stars. A new type of music called jazz developed in the United States, inspiring new wild dance moves. And people could spend their money at newly constructed retail stores. By 1927 there were seventy thousand different retail locations throughout the United States, including A&P grocery stores, J.C. Penney department stores, Walgreen drugstores, and Fanny Farmer candy stores.

The beginning of Prohibition, an amendment to the U.S. Constitution in 1919 that made the manufacture, sale, or transportation of alcohol illegal, did not stop the energetic optimism of the decade, nor did it stop people from drinking. Although some

Americans were happy to have a "dry," or alcohol-free, nation, many others supported the creation of speakeasies, illegal places selling alcohol and usually offering live music, dancing, and gambling, for late-night entertainment. So many speakeasies popped up around the country that the police could not effectively enforce Prohibition. By 1926 the sale of alcohol in the United States was estimated to be worth $3.6 billion, making many bootleggers, or people involved in the illegal manufacture and trade of alcohol, millionaires.

The relaxed feeling in the economy was fueled by governmental policies that let businesses grow and compete without much regulation. This, coupled with banking procedures that offered good terms to borrowers but little protection for investors, led to risky financial deals and the growth of many new companies. By the end of the decade the optimism that had inspired the creation of new businesses and investments could no longer sustain the economy and many businesses began to fail. With the stock market crash on October 24, 1929, a new era began: the Great Depression of the 1930s.

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Clothing, 1919–29

As the Western world celebrated the end of World War I (1914–18) clothing styles changed to reflect the enthusiasm of the time. The most striking differences came in the silhouettes, or shapes, of men's and women's outfits. In general, women's clothes went from flaring skirts to a tubular line, featuring flat chests and low waists, and men's clothes became much fuller, even baggy.

The changes in women's clothes came from new attitudes about life and work. During this decade women won the right to

Narrower skirts to the knee and jackets with low waistlines gave women a new, tubular silhouette. *Reproduced by permission of © Hulton-Deutsch Collection/ CORBIS.*

vote and many earned their own money. Women needed stylish clothes that they could wear to work or out during the day. For everyday wear women wore a tailored suit. For more festive occasions women wore clothes that were more comfortable and luxurious than before the war. The tight corsets that squeezed women into unnatural shapes were replaced with loose-fitting outfits and, eventually, by figure skimming gowns with revealing necklines and open backs.

With the end of rationing, or the sparing use of materials, clothes became elaborate. The most expensive were made of satin, silk, and brocade, a fabric with raised designs and adorned with ruffles, fringe, gathers, bows, jewels, and even fur. Women added fringed or transparent shawls to these outfits for even more decoration. Inspiration for women's clothing came from designers' ideas about the future. Designers created clothes that were very different from older styles. The most drastic change was the knee-length hemline. For the first time, women showed their legs in public, swinging them wildly to the new exuberant dances like the Charleston. Clothes also reflected the new art styles of the period. Bold geometric patterns and new designs were beaded, embroidered, and even painted on garments. The Orient and other cultures also inspired clothing styles, as seen with pajamas, the kimono sleeves of some dresses, and the turbans, or headwraps, complementing some outfits. The trendsetters for women were mostly fashion designers centered in Paris, France, including Gabrielle "Coco" Chanel (1883–1971), Madeline Vionnet (c. 1876–c. 1973), Paul Poiret (1879–1944), and Jean Patou (1880–1936). Although only the wealthiest women could wear original designer fashions, middle-class women could buy copies of French designs in retail stores, and other women could buy patterns and yards of fabric to make their own.

For men, the decade offered similar style changes. Clothing became much looser. Men continued to wear the sack suit that became the most common style at the turn of the century, but the lines of the suit became more smooth, with wider trousers belted high on the waist and broad-shouldered jackets. The widest men's pants were called Oxford Bags. The shirts men wore with their suits had attached collars by mid-decade and came in white and pastel shades of blue, tan, and yellow. Men's ties were no longer plain; they now featured stripes, polka dots, and plaids. Men no longer

INFLUENCE OF YOUTH ON FASHION

The fast, wild, and showy decade of the 1920s is sometimes called the Age of Flaming Youth, because the influence and energy of young people was unleashed in a new way during this period. Young people met in high schools and colleges. They gathered together and socialized in ways their parents and grandparents never had, and they created styles and fads that were imitated across the generations. In a world stunned by the devastation of World War I (1914–18), the fun and carefree freedom of the young was a welcome relief, and no style seemed too silly or frivolous to become high fashion.

World War I had raged throughout Europe, leaving almost an entire generation of young men dead or damaged. After the war, many young people rebelled against the values of their parents' generation, which they saw as having brought about the horrors of the war. They rejected the modesty, control, and respectability of the eras of the nineteenth and early twentieth centuries and embraced all that was modern, fast, and exciting. New inventions like the automobile (the Ford Model T began to be mass-produced in 1909) and new popular jazz music became symbols of the time. As the world recovered from death and destruction, many people celebrated being young and alive.

One thing that increased the influence of young people as a group was the growth of secondary education, or high school. The period following World War I was one of prosperity and industrialization. As more goods were mass-produced, people did not have to work as hard and childhood grew longer. Where once most adolescent children had to go to work, by the 1920s, many went to high schools instead. For the first time, large numbers of young people spent a great deal of time together. College enrollment also increased during the 1920s. These high school and college students began to develop their own ways of dressing, talking, and having fun. Films such as *The Campus Flirt* (1926) and *College Days* (1927) glamorized college life, and people everywhere began wearing raccoon coats and using college slang like the lighthearted students in the films. The college man and the flapper became the ideal young man and woman of the 1920s, and house parties, long drives, and fast, sexy dancing to jazz music became the most popular pastimes.

Another social change introduced by the youth of the 1920s was the idea of dating, or unchaperoned social engagements between men and women. In the years before the war, it was considered improper for men and women to spend time alone unless they were engaged. Even then, a chaperon, or older companion, was usually present when a man and a woman socialized. Dating introduced the idea that men and women could spend time getting to know each other in private even if they did not intend to marry. Dating might mean going to a party or nightclub for music and dancing or a drive in the car. It could also mean necking and petting, nicknames for kissing and touching, that had been forbidden during the nineteenth century, but was viewed as good, clean fun by the young people of the 1920s.

Older, more conservative people were often shocked and scandalized by the behavior of the young during the Roaring Twenties. Besides dating and dancing in the modern close fashion, which many saw as immoral, youthful rebellion frequently included drinking illegal alcohol and using foul language. Young women began showing their knees, wearing heavy makeup, and smoking cigarettes. Many older community leaders tried to outlaw these disgraceful new fashions, but, even more than alcohol and cigarettes, the freedom of the age was addictive, and the new liberated styles were unstoppable. When the stock market crash of 1929 introduced the more somber age of the Great Depression (1929–41), many conservative people claimed that the hard economic times were a punishment brought on by the excesses of the youth of the 1920s.

had to wear heavy fabrics in the heat of the summer. Gabardines (a twill fabric), flannels, and tweeds were replaced with light seersucker, a striped, lightly puckered linen or cotton. Seersucker was sewn into sack suits or made into a suit with a belted jacket to wear in hot weather. Men's fashions followed such trendsetters as Edward VIII (1894–1972), the Prince of Wales; pilot Charles Lindbergh (1902–1974); tennis players Jean René Lacoste (1904–1996) and Bill Tilden (1893–1953); swimmer Johnny Weissmuller (1904–1984); college football star Red Grange (1903–1991); movie star Rudolph Valentino (1895–1926); and countless college students on campuses throughout the United States and Europe.

In addition to the changes in the styles of everyday and formal wear, new styles emerged. Sportswear for men and women provided outfits for tennis, golf, swimming, boating, and other sports. Sports became so popular that styles for watching sports also became fashionable. Heavy raccoon coats were seen in the stands at college football games; derby hats topped men's heads at horse races and around town; and spectator shoes, a style of multicolored shoe, adorned the feet of people watching sporting events. The navy blue blazer also became associated with yachting clubs, among other things.

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Flatteners

Flatteners appeared on the fashion scene during the late 1910s and 1920s, around the same time as brassieres. However, while brassieres were designed to lift and support the breasts, flatteners had a different purpose: to press the breasts tightly against the body

in order to give the wearer the flat-chested look that was popular at the time. Flatteners were made of cotton and elastic. Some laced up the sides to pull the breasts flat, while others had wide elastic bands at the breasts, stomach, and hips to hold the entire body in a fashionable slim shape. The latter type combined the features of the flattener with the corset.

During World War I (1914–18) women had worked in important jobs during the war, replacing men who had gone to fight. These newly independent women were reluctant to return to their former places in the home, or in poorly paid work. They began to demand more independence, and this included fighting for the right to vote and dressing in fashions that gave them more freedom of movement. While during the late 1800s and early 1900s, women had laced themselves into corsets that emphasized large breasts and hips, the ideal young woman of the Roaring Twenties was tall and thin and boyish. The silhouette was called "tubular" because dresses were meant to be one straight tube hanging loose from shoulders to knees. Women who did not naturally have the popular boyish figure were still required to strap themselves into restrictive undergarments. Because small breasts and hips were fashionable, many large-breasted women could only achieve the fashionable look by wearing flatteners that bound their breasts tightly against their bodies. In 1927 Sears sold a typical flattening corset called the Abdobelt for $1.98. The corset reached from just above the breasts to just below the hips, had garters at the bottom for attaching stockings, and had wide elastic bands that slipped tightly over the bust and hips.

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[*See also* **Volume 4, 1900–18: Brassiere**]

Formal Gowns

As the economies of Western countries began to recover after the end of World War I (1914–18), people began to be able to afford more luxurious clothes. The wealthiest women began to show off their riches through their clothes. Formal gowns, worn mostly for evening events, were their most elaborate outfits. Women's formal gowns during the first half of the 1920s were characterized by ornamentation. The most glamorous evening gowns were covered in jewels or intricate beadwork and swept the floor.

Ginger Rogers and Fred Astaire in *The Gay Divorcee*. The most glamorous evening gowns had flowing lines and elaborate ornamentation and swept the floor. *Reproduced by permission of AP/Wide World Photos.*

The taste for luxury spread from evening events to afternoon parties. As a result afternoon fashions made of expensive silk, brocade, satin, velvet, taffeta, and gold lamé, a shiny golden fabric, were soon as formal as evening wear. Dresses were embellished with lace, embroidery, ropes of pearls, and fur trimmings. Sashes, bows, ruffles, and drapes of sheer chiffon also added to the glamour of the gowns. As afternoon gowns became more formal, the hemline of the formal gowns could be anywhere from knee to floor length.

Gowns featured the long straight silhouette of an uncorseted thin figure, softened with occasional flounces, or strips of decorative cloth, gathers, or trailing panels made of long pieces of fabric that hung lower than the hem of the gown in back. By the mid-1920s gowns had developed flowing lines to show off and flatter the female figure. One feature of these gowns was a deep V-neck in the front and a deeper V in the back. Although the front was covered with an inset of contrasting fabric, the back showed off women's bare skin from shoulder to waist. By the late 1920s the gowns of the wealthiest women were spectacular, but women of more modest means could also wear beautiful, ready-made dresses from the retail stores that were scattered across the United States and Europe.

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[*See also* **Volume 4, 1919–29: Hemlines**]

Hemlines

When World War I (1914–18) ended, women adopted a new style: the knee-length hemline. The year 1919 was the first year that European and American women showed their legs in public. Between 1919 and 1929 women's legs were seen beneath day, sport, and evening dresses.

The most fashionable silhouette, or shape, for a woman's skirt from 1919 to 1929 was straight and knee length. The skirts of the decade hid women's feminine curves with loose waists and sashes hugging the hips. These dresses created a silhouette that was worn best by the boyish figures of the young, especially the trendsetting flappers. The most fashionable shorter hemlines were worn most often by younger women, but some older, curvier women also adopted these fashions and began showing off their legs for the first time. More conservative, or reserved, women wore similar straight dresses with ankle-length hems.

Most dresses featured straight hemlines that neatly circled the upper calves. However, more flowing lines came into fashion later in the decade. The handkerchief hemline was created by circling the waist with an overskirt made of thin, transparent panels of fabric, which gave glimpses of the shorter straight hem of the tubular dress below. One corner of each fabric panel pointed toward the floor, giving the hemline an uneven look. Dresses and skirts with handkerchief hemlines hung below the knee.

The mid-1920s saw the introduction of the short formal dress. Throughout most of the 1920s, the hemlines of evening dresses were the same knee-length lines as day dresses. Evening dresses of the period also featured handkerchief hemlines. By the end of the decade evening dresses began to show hemlines that hung slightly below

FLAPPERS

No decade in recent history has seen as much change in the status and style of women as the 1920s, sometimes called the Roaring Twenties or the Era of Wonderful Nonsense. Trendy young women of the 1920s were nicknamed flappers, and the flapper became the image that represented the tremendous change in women's lives and attitudes during that period.

During the early part of the twentieth century women in countries from Australia to Norway were gaining the right to vote, and more and more women were able to support themselves by working at jobs. In addition to women's new freedoms, by the 1920s there were automobiles to drive, films to see, and jazz music to dance to, and modern young women wanted to join in the fun. Young women were no longer content to spend hours binding themselves into burdensome layers of clothing or styling long masses of hair.

The term flapper originated in Great Britain, where there was a short fad among young women to wear rubber galoshes (an overshoe worn in the rain or snow) left open to flap when they walked. The name stuck, and throughout the United States and Europe flapper was the name given to liberated young women. Flappers were bold, confident, and sexy. They tried new fad diets in an effort to achieve a fashionable thinness, because new fashions required slim figures, flat chests, and slim hips. The flapper dress was boxy and hung straight from shoulder to knee, with no waistline, allowing much more freedom of movement than women's fashions before the 1920s. While it did not show breasts or hips, it did show a lot of leg, and the just-below-the-knee length horrified many of the older generation. French fashion designer Gabrielle "Coco" Chanel (1883–1971) did much to popularize the new freedom of the flapper look.

Flappers also shocked conservatives by cutting their hair short and wearing makeup. Before the 1920s long hair was the mark of a respectable lady, but flappers had no time for elaborate hairdos. They cut, or bobbed, their hair just below the ears and curled it in dozens of tiny spit curls with a new invention called a bobby pin. Some also used electric curling irons to create small waves called "marcels," named after Marcel Grateau (1852–1936), the French hair stylist who invented them. Cosmetics had long been associated with prostitutes and actresses, but flappers considered it glamorous to wear dark red lipstick, lots of rouge, and thick black lines around their eyes, sometimes made with the burned end of a matchstick. New cosmetics companies including Maybelline and Coty began manufacturing products to help women achieve the new look. For the first time, women began to carry cosmetics with them in handbags wherever they went.

One of the most famous flappers was silent film star Clara Bow (1905–1965). Sometimes called the "It" girl, Bow was thought to have "it," a quality of open sexuality, innocence, and fun that was the very definition of the flapper. Many women imitated Bow's look by drawing a bow shape on their lips, rimming their eyes in black, and curling their hair onto their cheeks.

Despite the youthful enthusiasm for flapper style, some people felt threatened by it. When hemlines began to rise, several states made laws charging fines to women wearing skirts with hemlines more than three inches above the ankle, and many employers fired women who bobbed their hair. However, in the excitement and gaiety that followed the end of World War I in 1918, the movement toward a freer fashion could not be stopped by those who valued the old ways. It took the stock market crash of 1929 to bring the era of the flapper to a sudden end. Almost overnight, the arrival of an economic depression brought a serious tone to society. Women's hemlines dropped again, and the carefree age of the flapper was over.

the knees in front and trailed to the floor in back. Ankle-length evening gowns came into fashion in 1929 and have never really gone out of style since. But the preferred hemline length for day dresses has remained short for women of all ages since this time.

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Navy Blue Blazer

The first navy blue blazer, a type of jacket, appeared in the late 1830s. The designer of the blazer was the captain of the British ship the HMS *Blazer.* He had the jacket made out of navy blue serge, a smooth twill fabric, for his crew to wear for a visit from Queen Victoria (1819–1901). The double-breasted (two rows of buttons down the front) blazers sporting bright brass buttons impressed the queen immensely, and she made sure other sailors had blazers to wear.

Other men began to wear the navy blue blazer with brass buttons for sporting events that rose in popularity during the 1920s. The members of sport clubs, especially expensive yachting clubs, began wearing blue blazers with the emblem of their club sewn on the breast pocket. Colleges and preparatory schools in England and later in much of Europe and the United States adopted the navy blue blazer as part of their school uniforms by the end of the decade. While the blazers worn by the navy had flap pockets, school blazers had patch pockets, a separate piece of fabric sewn on top of the garment to form a pocket, and often featured the school crest embroidered in heavy gold thread on the

breast pocket. Both types of jackets had brass buttons, which were embossed, or stamped, with the regimental, sporting club, or school emblem.

As the navy blue blazer became associated with those who could afford the membership fees of sporting clubs or the tuition of exclusive schools, more people began to wear them whether or not they were affiliated with a certain club or school. Blue blazers became common jackets for men's work attire by midcentury and an essential part of the preppy look that started in the 1950s and achieved its height in the 1980s.

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[*See also* **Volume 5, 1946–60: Preppy Look**]

Oxford Bags

Young people attempted to set themselves apart from their elders and establish their own fashion styles in the 1920s, a trend that continues into the twenty-first century. In 1924 at Oxford University in Great Britain, a small group of male students began wearing trousers that never would have been worn by their fathers. These pants were loosely fitted and featured extremely wide legs; at their knees and cuffs they measured between twenty-two and forty inches wide. They came to be known as Oxford Bags, named for their excessively baggy appearance and the institution of higher learning from which they originated.

Oxford Bags first were worn to get around the university's ban on wearing knickers, baggy trousers whose legs are gathered at the knees, in the classroom. Because of their size, Oxford Bags could be slid on effortlessly over the taboo knickers. The style allegedly was inspired by the type of pants that student oarsmen, or rowers, wore over their shorts.

Oxford Bags usually were worn with pullover turtleneck sweaters or short jackets. They were made of flannel and came in a range of colors. Some colors were more traditional: black, navy, beige, and gray; others, including pale green and lavender, were unique and attention-getting. A combination of their unusual style and color made Oxford Bags a fashion extreme of the decade, and they came to symbolize the recklessness of youth.

A young man wearing loose-fitting, wide-legged Oxford Bags, often considered extravagant. *Reproduced by permission of © Bettmann/CORBIS.*

The Oxford Bag style soon grabbed the attention of American college students, particularly those attending the northeastern Ivy League schools, the American universities with the highest academic and social prestige. Undergraduates who were studying abroad and happened to be visiting Oxford began wearing them. Their popularity among more adventuresome American college students was solidified when, in January 1925, United States president Calvin Coolidge (1872–1933) declared that he "wouldn't be caught dead" wearing Oxford Bags. That spring the John Wanamaker department store began marketing the trousers in the United States where they enjoyed some popularity among the young.

Because of the excessive nature of Oxford Bags, they never became a mainstream fashion trend and lost their appeal by the end of the 1920s. Pants that were excessively baggy, however, have come back in style at various points in time and have been trendy among the young. The trouser part of the zoot suit, which was popular among young, sporty African American males during the late 1930s and 1940s, the bell-bottoms that were favored by young men and women during the late 1960s, and the wide-legged jeans worn by male adolescents in the 1990s and into the twenty-first century all featured extremely baggy pants.

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[*See also* **Volume 4, 1930–45: Zoot Suit; Volume 5, 1961–79: Bell-Bottoms**]

Pajamas

Pajamas were loungewear and sleepwear that consisted of pants and jacket tops. The word derived from two Hindi terms: "pa(y)," for leg, and "jamah," for garment. It entered the English language around 1880 as "pyjamas," after the British colonized India, where Hindi was spoken. Americans adopted the term from the British as "pajamas."

Pajamas for men, women, and children became popular in the United States during the 1920s. For men, they replaced nightshirts, which were one-piece long-sleeved shirts that flowed down to or below the knees. Men's pajamas were loose fitting. The trousers had drawstrings around the waist, or were fastened by a few buttons in the front. The tops were collarless or with a relaxed collar that could remain undone or be buttoned closed. Tops had a line of buttons down the front or were held closed by overlapping the front panels across the chest and tying a sash around the waist. Men's pajamas were made of cotton, silk, or rayon, which then was called artificial silk. Men who wanted warmth against winter nights chose heavyweight cotton flannel pajamas. Although conservative dressers wore solid, drab-colored sleep outfits, many others chose pajamas in stripes

Pajamas could be made out of expensive fabrics such as silk and were popular attire for lounging at the beach. *Reproduced by permission of © John Springer Collection/CORBIS.*

and lively prints. The Smithsonian Institution in Washington, D.C., holds a rather colorful pair of pajamas worn by American president Warren G. Harding (1865–1923) in the early 1920s. They are turquoise silk with white leaves that are appliquéd, or attached, onto the garment.

Women envied the comfort of men's pajamas and, in the liberated atmosphere that followed World War I (1914–18), adopted the attire to their own lifestyles. Women wore pajamas for sleeping and also for lounging about the home and the beach. Most women's pajamas were made of flowing fabrics such as silk, satin, chiffon, or rayon. They featured loose, ankle-length pants that hung straight at the bottom or were drawn tight around the ankle by a ribbon or lacing. The waistlines of the pants had drawstrings. Tops were hip-length jackets with varying sleeve lengths. A home sewing pattern sold by the Butterick Publishing Company of Massachusetts offered the seamstress a choice of necklines: rounded, squared, or with a rounded collar. Women's pajamas sometimes were quite stylized, even whimsical. For instance, on occasion they were designed in silk in an Oriental fashion that featured loose, wide sleeves like kimonos, the loose robes worn by Japanese men and women. They were printed colorfully with renderings of Japanese and Chinese objects, such as paper lanterns, geisha (female entertainer) houses, and chopsticks. Children wore pajamas primarily for sleeping. The styles were similar to adult garments.

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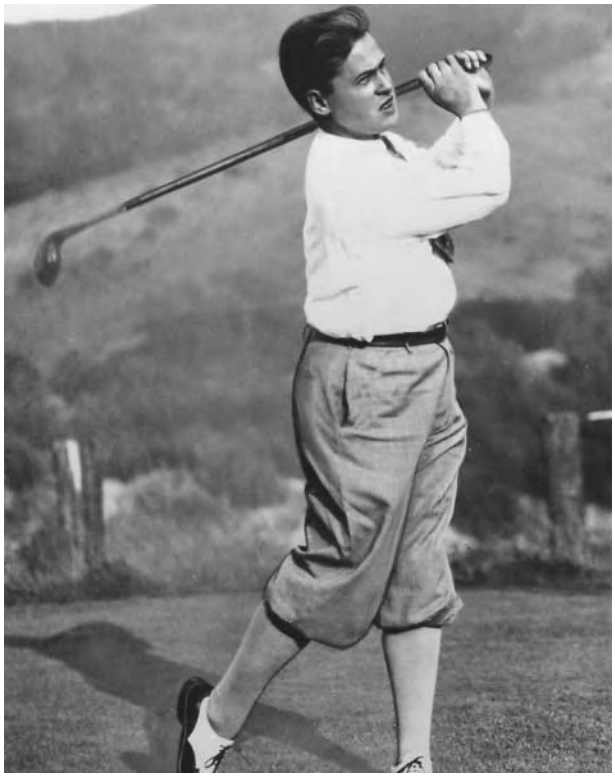
[*See also* **Volume 2, Early Asian Cultures: Kimono**]

Plus Fours

First introduced during the 1920s, plus fours were a variation on the traditional knee pants called knickers, which had been



A golfer wearing plus fours, pants baggier and four inches longer than ordinary knickers. *Reproduced by permission of AP/Wide World Photos.*

worn by men, boys, and, occasionally, women, since the late 1800s. Plus fours received their name because they were made four inches longer than ordinary knickers. While they still fastened with a tight band at the knee, the extra fabric of the plus four bloused over the band, giving a relaxed, baggy look. Plus fours were an extravagant, careless style that fit right in with the looser fashions and lifestyles of the 1920s. They also offered more freedom of movement than previous knickers, which made them extremely popular with sportsmen, especially golfers.

During World War I (1914–18) certain British officers wore loose riding breeches, or pants, which bloused out over the tops of their boots. The dashing look their baggy pants gave them caused the fashion to spread when the war ended. Soon a new type of knee pants was created that imitated the casual, dashing look of the soldier by adding four inches to the usual length of knickers. These came to be called plus fours and were soon popular all over Britain. The stylish Edward VIII (1894–1972), then the Prince of Wales, brought the fashion to the United States on a visit in 1924. Within a very short time plus fours had replaced regular shorter knickers, which were soon considered old fashioned. Plus twos, which used less fabric than plus fours, and plus sixes, which used more, were also introduced but did not become as popular as the plus fours.

The sport of golf had been played for centuries, but the 1920s saw the creation of golf fashion. Golfers not only wished to play well but to appear dashing and stylish. They quickly adopted the new plus fours, which were not only in high style but also had extra length that gave athletes more room to move than previous knickers. The fashionable golfer of the 1920s wore plus fours with argyle knee socks and a pullover sweater. (Argyle is a traditional knitted pattern with large interlocking diamonds in various colors that gave a flashy look to the sportsman.)

The popularity of plus fours declined in the mid-1930s, when walking shorts were introduced. However, they have never quite disappeared from the fashion scene, particularly among golfers. The early 1980s saw a revival of plus fours on such famous golfers as American Payne Stewart (1957–1999), who wore them throughout his career.

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[*See also* **Volume 4, 1900–18: Knickers**]

Raccoon Coat

For a short time during the mid-1920s, wearing long, bulky coats of raccoon fur was a fad among young American men and some young women, especially those attending colleges and universities. Distinctive and flamboyant, the gray and black raccoon fur coat fit perfectly with the style of the Roaring Twenties (a period of time following World War I [1914–18] when people were experiencing newfound freedoms and a sense of rebellion), when people dressed in flashy and extravagant fashions.

Animal fur, with its warm insulation, had long been a popular winter coat material, and raccoon was one of the least expensive types of fur. Raccoon coats became especially popular in the 1920s when driving became one of the most popular activities for those wealthy enough to own Henry Ford's Model T automobile. Full-length raccoon fur coats were perfect for winter driving because cars were mostly open in the 1920s and driving could be very cold in the winter. The privileged few who could afford a car also wore raccoon coats, and subsequently made raccoon coats a symbol of wealth.

It wasn't long before college students joined in the raccoon coat fad. Eventually the coats would be closely identified with

By wearing a raccoon coat, college football star Red Grange, right, helped to launch a campus craze. *Reproduced by permission of © Underwood & Underwood/ CORBIS.*

students, especially students at the so-called Ivy League colleges and universities, which were Brown, Columbia, Cornell, Dartmouth, Harvard, University of Pennsylvania, Princeton, and Yale. Popularized by such celebrities as radio star Rudy Vallee (1901–1986), football hero Red Grange (1903–1991), and the famous college football players from Notre Dame nicknamed the "Four Horsemen," young people began wearing raccoon coats to football games and college parties. Modern young men who listened to jazz music, used modern slang, and wore raccoon coats with straw hats called boaters and white spats (a cloth or leather covering) on their shoes, were nicknamed "collegiates" or "sheiks."

Raccoon coats were not only popular among wealthy young university men. Women, enjoying a new fashion freedom in the 1920s, also liked to wear the warm, dashing coats, and for young African Americans raccoon coats were the height of style. James Van Der Zee (1887–1983), a well-known African American artist, caught much of the spirit of the decade in a painting of a fashionable young black man and woman standing by their car, titled *Couple in Raccoon Coats.*

Raccoon coats are considered, along with flappers, the Charleston dance, and the Model T Ford, to be a symbol of the short-lived fads of the 1920s. The coats were heavy and bulky, and by the end of the decade they had been replaced by lighter weight camel's hair coats. The raccoon coat did have a brief revival during the late 1950s, when fashionable women once again sought vintage, or antique, 1920s coats.

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Spectator Sports Style

Attending sporting events was a popular leisure time practice during the 1920s. Fashion-conscious spectators dressed in attire appropriate for a variety of sports events. Often fashion was dictated by the weather. For instance, male and female college students who attended autumn and early winter football games wore bulky raccoon fur coats or heavy tan-colored camel hair and woolen polo coats belted at the waist or with a partial belt at the back. Women's sportswear was becoming more masculine. By the late 1920s college-aged women wore tailored woolen tweed suits with knee-length skirts and loose-fitting slacks to collegiate sports events.

Warm weather events such as horse races often were held in stylish surroundings such as resorts. Wealthy male spectators wore navy blue woolen blazers with gold buttons. In the late 1920s men and women began wearing black-and-white spectator sports style shoes. They were white wing-tipped leather shoes trimmed with black leather or patent leather at the toes and heels. Women wore spectator pumps with matching spectator handbags, white leather rectangular pocketbooks with a clasp at the top and black leather or patent leather trim at the four corners.

In 1927 Charles Lindbergh (1902-1974) became the first aviator to fly solo across the Atlantic Ocean. He became an instant popular cultural hero to millions of Americans. By 1928 fans of Lindbergh bought mass-produced reproductions of his leather aviator jacket to wear at sports events.

Golf matches also were fashionable places to see and be seen. Men watching the golf games wore clothes that mimicked the players' outfits: three-piece sports suits that featured knickers (loose-fitting pants that ended just below the knees, usually fitted at the bottom by a button), a vest, and a jacket. These often were made of light-woven woolens or tweeds. Knickers were worn with colorful argyle (diamond-shaped pattern) knee socks. Many of the accessories to golf attire, such as ties, caps, and socks, often were fashioned from Scottish clan plaids, because the game of golf was developed in Scotland.

CHARLES LINDBERGH

Young and handsome, modest and daring, Charles Lindbergh was probably the first mass-media celebrity. After performing the amazing feat of flying solo from New York to Paris, France, in his small airplane in 1927, Lindbergh became an international hero, adored by millions and hounded by the press. Lindbergh gained fame not only for his flight, but because he represented qualities of adventurous boldness that were highly valued during the 1920s. It was a time of new achievements and modern inventions, and, by flying across the Atlantic Ocean, Lindbergh had opened up a new world of possibilities.

Lindbergh was born in Detroit, Michigan, in 1902. His father, a lawyer, and his mother, a science teacher, raised him in the small farm community of Little Falls, Minnesota, where young Charles learned independence very early. He began driving an automobile at the age of eleven and later dropped out of the University of Wisconsin to learn to fly airplanes. He loved flying and soon had a job flying mail from St. Louis, Missouri, to Chicago, Illinois. In 1927, when a New York hotel owner offered $25,000 to the first pilot to fly alone across the Atlantic, Lindbergh was determined at once to try. On May 21, 1927, he took five sandwiches and a bottle of water in his plane, the *Spirit of St. Louis,* and took off from New York's Roosevelt Field.

Lindbergh had sought to win money and fame for his accomplishment, but he had no idea what awaited him. When he landed, thirty-three hours later, in Le Bourget field in Paris, over 150,000 people had gathered to greet him. From that moment on he was a public figure, and newly created forms of mass media gave Lindbergh a kind of fame that no public figure had seen before. When Lindbergh returned to the United States, President Calvin Coolidge (1872–1933) presented him with medals. Millionaire Harry Guggenheim (1890–1971) paid for Lindbergh to fly his plane on a three-month tour of the United States, where he visited 48 states and gave 149 speeches in 92 cities. He was the hero of dozens of parades. Crowds followed him wherever he went. Admirers copied his clothes; his flight started a fad of wearing leather jackets and loose aviator pants. A popular new fast dance was called the "Lindy hop," because it made the dancers feel like they were flying. Several U.S. toymakers made "Lucky Lindy" dolls that looked like Lindbergh. When he married Anne Morrow (1906–2001) in 1929, reporters in motorboats followed them on their honeymoon cruise. A shy person, Lindbergh tried to avoid media attention when he could. He refused many offers that could have led to more fame, such as an offer from American newspaper publisher William Randolph

For tennis matches spectators wore variations of tennis players' garb. The major difference was that tennis players wore white only. Men often wore soft, loose-fitting white woolen flannel trousers with a navy blazer. Women wore knee-length pleated summer dresses in white or pastels, or loose trousers with pleats in the front. During the late 1920s many women chose to wear berets, or soft, wide rounded woolen caps with narrow headbands, with their spectator style clothing.

Hearst (1863–1951) of $500,000 to star in movies.

Lindbergh and Anne continued to fly and to speak in favor of aviation all over the world. People were enchanted by the beautiful young couple and followed their adventures closely. However, the Lindberghs' celebrity had tragic results. In March 1932 their twenty-month-old son, Charles III, was kidnapped, and his dead body was found ten days later. Lindbergh always blamed the constant focus of the press for drawing the kidnapper's attention to his family. The kidnapping and the trial that followed it in 1934 were huge media events, followed closely by people all over the world.

Trying to escape his own fame, Lindbergh spent several years in Europe. He visited Germany frequently, and Hermann Göring (1893–1946), a high Nazi official, presented him with a German medal of honor. When he came back he spoke out against the United States's involvement in World War II (1939–45). Many people thought his speeches were pro-Nazi and anti-Jewish, and Lindbergh's popularity fell dramatically. He did join in the war effort, in the Pacific, where he went as a civilian, or non-military, adviser and managed to fly fifty combat missions.

Lindbergh spent most of the rest of his life quietly with his family, though he continued to fly and to promote air travel. A lifelong inventor, he also helped a doctor friend invent a special pump for use in organ transplants. Lindbergh died of cancer on the island of Maui in Hawaii in 1974.

Charles Lindbergh's leather aviator jacket and pants inspired a fashion trend. *Courtesy of the Library of Congress.*

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Sportswear

During the 1920s many men and women began to participate in such sports as golf, tennis, and swimming. Affluent people enjoyed yachting and polo. To provide comfort and ease of movement, new styles of sportswear were designed. Additionally, with young people increasingly aware of style trends, sportswear designs reflected the spirited, celebrity-conscious sensibilities of the decade.

Famous athletes inspired some of the more popular styles of sportswear. American tennis star Bill Tilden (1893–1953) wore white lightweight woolen flannel slacks and cable-stitched white or cream-colored sweaters. From 1920 to 1926, the years in which he won seven consecutive Davis Cup matches, Tilden set the style for men's tennis attire. In 1927 French tennis star Jean René Lacoste (1904–1996), nicknamed the Crocodile for his perseverance, beat Tilden to win the Davis Cup for France. Not only did he become the new champion, but he became the reigning fashion trendsetter as well. Like Tilden and other tennis and polo players, Lacoste wore a cotton polo shirt, a short-sleeved, pullover, knit shirt with a turned-over collar, for maximum upper torso movement. Beginning in the mid-1920s Lacoste decorated the left side of the chest with a crocodile embroidered logo, reflecting his nickname. This was the first instance of a trademark appearing on the outer side of a garment, and the fad caught on with Lacoste's fans. Tennis players who cheered for Lacoste were inspired to wear polo shirts with crocodiles just like his own. Lacoste eventually partnered with a knitwear manufacturer to market polo shirts decorated with embroidered crocodile logos for tennis, golf, and sailing.

Style conscious golfers wore knickers, loose-fitting pants that ended just below the knees. They often were worn with colorful argyle (diamond-shaped patterned) woolen knee socks. By 1925 men wore three-piece sports suits, consisting of jacket, vest, and knickers or plus fours, for golf games and for casual wear at resorts.

Thanks to the freer moral code of the decade, swimsuits for men and women became more lightweight and followed the line of the torso. They allowed for more athleticism in swimming, rather than simply bathing in a bulky garment while at the beach or in a pool.

Women's sportswear followed general trends towards the boyish look. For tennis, women wore pleated, knee-length white skirts with sleeveless white tops. For golf they wore pleated skirts of various solid colors and plaids with knit tops and short or long-sleeved cardigans, sweaters that button up the front. French designer Gabrielle "Coco" Chanel (1883–1971) introduced loose bell-bottomed trousers, pants that flare at the bottoms of the legs, for women to be worn while sailing or yachting. They looked like trousers worn by sailors. This style was controversial since women did not wear trousers, even for tough sports.

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[*See also* **Volume 4, 1919–29: Plus Fours; Volume 4, 1930–45: Polo Shirt**]

Swimwear

Swimwear is clothing worn while swimming or visiting the beach or a pool. As more and more men and women visited public beaches to swim, relax, and play recreational water sports in the late nineteenth and early twentieth centuries, issues about swimwear arose regarding popular fashion, functionality, and modesty.

The early years of the twentieth century were daring ones for women's swimwear design. Bulky suits with pant and skirt combinations were replaced by loose, one-piece suits that fit snugly against the body. They featured short skirts that covered the frontal area like aprons. In 1907 Australian swimmer Annette Kellermann (1887–1975) was arrested on a beach in Boston, Massachusetts, for indecent exposure. She was wearing a black formfitting sleeveless,

Women display different bathing costumes at a swimwear competition. *Reproduced by permission of © CORBIS.*

apronless woolen suit with a scooped neckline and opaque black stockings. By 1910 the Kellermann suit was embraced by young women, although more conservative females chose one-piece suits with an attached modesty skirt. Men's suits were bulky two-piece cotton or woolen garments with vests that covered most of the chest, torso, and legs down to the shins or ankles. Many featured skirt-like coverings.

By 1916 swimwear was a popular form of fashion. That year the first annual "Bathing Suit Day" was held at Madison Square Garden in New York City where new styles of swimwear were modeled. For the first time, men's and women's swimwear was viewed as sporty, trendy, and even sexually appealing. At that time aprons began to disappear on fashionable suits. Still, regulations on many public beaches required men and women to wear lightweight untucked tops and skirts or skirt-like covers over the fitted shorts.

Jantzen Knitting Mills of Portland, Oregon, began manufacturing men's and women's suits of a rubberized rib-stitched fabric that held its formfitting shape wet or dry and did not retain water.

They were inspired to create this new style of suit by a male rower searching for a functional suit. This suit also was appealing to the many young people of the post–World War I (1914–18) period who sought to make sports and recreation a bigger part of social life. The company patented this swimsuit in 1921. The suits were manufactured on special automated circular knitting machines similar to those used to make hosiery. The Jantzen advertising slogan, "the suit that changed bathing into swimming," reflected its recreational appeal.

In the 1920s the short apron skirt disappeared, as did stockings for females. Men's and women's swimsuits actually resembled each other. Both covered the torso and were sleeveless and formfitting. Early in the decade, women wore one- or two-piece knit suits with vest-shaped tops, scooped necks, and shoulder straps, called maillot style. Later, a more conservative one-piece California suit with a sleeveless top and skirt was fashionable. Along with the changes in fit, swimwear began to feature bold designs and colors. Instead of the dark black or blue suits of the past, swimwear began to be made in bright colors. Art deco, a type of modern art, also began influencing swimwear styles, and novelty suits with sleek art deco animal adornments became popular.

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[*See also* **Volume 3, Nineteenth Century: Bathing Costumes**]

Tailored Suit for Women

At the turn of the twentieth century tailored suits for women, consisting of a matching or coordinated jacket and skirt, were popular outfits for office work, afternoon social visits, travel, and leisure activities such as walking. For the first few decades of the 1900s, tailored suits were made up of loose-fitting waist-length or hip-length

A woman wearing a tailored suit: belted, below the knee, and de-emphasizing the female form.
Reproduced by permission of © Bettmann/CORBIS.

jackets and ankle-length or floor-length flared skirts. Jackets often were adorned with buttons, fabric belts, and sailor collars, collars resembling those worn by sailors in the United States Navy, with narrow front folds and a large rectangle at the back of the neck. They were worn with shirtwaists, tailored blouses. The suits of this era often were made of many yards of heavy material. The skirts were so long and full that they picked up dirt from floors and outdoor paths.

After World War I (1914–18), as women moved more freely in society, tailored suits remained a fashionable outfit. However, in order to allow for more movement, the tailored suit of the 1920s was tapered in its cut. The new, less bulky look weighed less and was less burdensome for movement.

By the early 1920s the French-inspired boyish look was fashionable. This style, which de-emphasized the curves of the female form, was popular among young American women who lived liberated lifestyles and were called flappers. Jackets still frequently featured buttons and sailor collars, but the cut was plain and straight or tubular, with no emphasis on a woman's bust or waistline. Jacket waistlines were dropped from the natural waist, with the belt of the suit loosely hugging the hips. Skirts had lost their flare but were slightly gathered at the back. Instead of hemlines that hugged the ankle or the ground, skirts ended at mid calf. By 1925 skirts hung perfectly straight and hemlines ended at the knee or just below the knee. These outfits often were worn with tailored blouses and cloches, bell-shaped, deep-crowned hats.

French fashion designer Gabrielle "Coco" Chanel (1883–1971) had the greatest influence on the styling of the tailored suit for women in the 1920s. Her suits featured short, straight skirts or skirts with soft pleats. The Chanel jacket ended at the hip and had a square or boxy look. The neckline was collarless, and the fabric around the neckline and front of the jacket was trimmed discreetly with narrow braiding or ribbon. The jacket occasionally had but-

tons or fasteners but was worn open. Tailored blouses often were worn untucked with a fabric or leather belt at the hipline.

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Headwear, 1919–29

After the end of World War I (1914–18) both men and women were inspired to change their hairstyles. For men the changes were not too drastic, but for women hairstyles were dramatically different. Nevertheless, both men and women prized neatly groomed hairstyles during this period.

Soldiers came back from the war with military cuts, hairstyles trimmed close on top and shaved up past the ears in the back. Men grew their hair out a bit but maintained neat, short hair. It was not the cut but the dressing that distinguished men's hair in the 1920s. Men smeared grease on their hair to create a shiny patent leather look popularized by movie stars. Only older men wore beards, while young men shaved daily, leaving only a pencil-thin mustache, if any facial hair at all.

Women, having experienced independence from men during the war, marked their continued desire for independence with a new hairstyle. Snipping off the long tresses that men so admired, women signaled their desire for liberation from their old roles in society. The bob, or short haircut, became the most popular style of all classes of women. Usually only old women and men did not like bobbed hair. In *Fashions in Hair: The First Five Thousand Years* Richard Corson quotes an article in a 1926 *Good Housekeeping* magazine that remarked about "How pleasant they are to look at—the proud, smoothly-coiffed, youthful, brave, bobbed topknots of today, hair brushed and clipped until it outlines charmingly the back of the head! So different they are from the grotesque shapes and sizes we have seen since the twentieth century ushered in the towering pompadour. Here is simplicity and a lightness of head. . . . Hats are easy to buy, headaches from hairpins and heavy coils disappear, and hairdressing takes less time—though more thought." Bobs were styled in several different ways, teased to look windswept,

slicked close to the head, or sculpted into flat waves. Actress Mary Pickford (1893–1979) summed up a good reason women cut their hair, writing, "Of one thing I am sure: [a woman] looks smarter with a bob, and smartness rather than beauty seems to be the goal of every woman these days," according to Corson. In 1926 the most daring and controversial of hairdos, the Eton crop, came into fashion. This was a severe, masculine style with hair slicked back close to the head. Many older, more conservative women and the majority of men disliked the Eton crop as a move against traditional femininity. Haircutting had become such a phenomenon by the end of the decade that in the United States alone the number of barbershops had increased from eleven thousand to forty thousand.

Both men and women wore hats between 1919 and 1929. For women the cloche hat and bandeau were stylish additions to a bobbed head. For men the fedora and derby hats topped men's neat styles.

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Bandeau

Women's short hairstyles during the 1920s were not without ornament. Small metal clasps with sparkling real or fake jewels held hair off the face or elaborate headdresses completely covered the hair. One especially popular adornment was the bandeau, a band circling the head at the brow to hold the hair. The bandeau could be a simple, plain cloth or a jeweled band. A plain bandeau was often worn for playing sports or with casual outfits. With especially fancy outfits, women wore bandeaus made of glittering fabric and sometimes stuck a feather or fastened a large jewel to the bandeau in the middle of the forehead. Bandeaus varied in width from about half an inch to four inches.

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Clean-Shaven Men

For many centuries men allowed their facial hair to grow. In the early decades of United States history, such public figures as politicians and businessmen often sported beards or mustaches. In an act of rebellion during the 1890s, British artist-illustrator Aubrey Beardsley (1872–1898), Irish poet William Butler Yeats (1865–1939), and Irish poet-playwright Oscar Wilde (1854–1900) shaved their faces. It was not until after World War I (1914–18) that shaving became fashionable. By then a modern, well-groomed male was a clean-shaven male.

Men grew their facial hair for several, logical reasons: it was annoying and difficult to remove on a regular basis and doing so was quite literally a bloody affair. Men who attempted to be clean-shaven employed an array of mostly complicated objects to cut their hair, from clamshells to stones to steel razors. The latter had to be constantly sharpened and were referred to as being cut-throat because, if used improperly, they could be quite dangerous.

The shaving process became easier and safer during the nineteenth century with the invention of the T-shaped safety razor, in which the skin was exposed only to the edge of the blade. The trend towards shaving, however, may be most directly linked to King Camp Gillette (1855–1932). In 1895 Gillette, a traveling salesman, originated the concept of a disposable razor blade. Working with engineer William E. Nickerson (1853–1930), he created a thin, replaceable double-edged blade, which was patented in 1901 and immediately marketed. Previous blades were sharpened when they became dull. Gillette's blades were disposable and were safe and inexpensive.

The clean-shaven man only became popular in the 1920s. Before then, being clean shaven was considered an act of rebellion. *Courtesy of the Library of Congress.*

At the time most men were shaved by barbers; they occasionally shaved themselves at home, peering into small mirrors before lathering up their faces. They favored some form of facial hair if only because they could not be bothered to shave themselves, or be shaved, every day. During World War I Gillette struck a deal with the U.S. armed forces, which issued a safety razor and disposable blades to each soldier. While in combat shaving one's face was practical, and potentially lifesaving, because it allowed the soldier to more safely close and seal his gas mask. Thus, hundreds of thousands of young men simultaneously became adept at shaving themselves. At the war's end each soldier was allowed to keep his razor and Gillette began mass-producing replacement blades for this ready-made market of men who shaved daily.

Adding to the popularity of the clean-shaven look was the development of the electric shaver in the 1920s and its subsequent marketing during the following decade. With the advent of the electric shaver, men found it even easier to remove their facial hair without having to depend upon water, soap, and razor blades.

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[*See also* **Volume 4, 1930–45: Electric Shaver**]

Cloche Hat

Cloche hats were the most fashionable form of women's headgear during the 1920s. They were close-fitting, helmet-shaped hats that hugged the skull. They had deep rounded crowns with no brim or just a small curve at the edge. Cloche means bell in French, and these hats were so named because they resembled large bells. They often were made of woolen felt.

A woman wearing a cloche hat, which fit snugly against the fashionable short haircuts of the time. *Reproduced by permission of © Condé Nast Archive/CORBIS.*

Women's hats of the early twentieth century were ornately decorated with deep crowns and wide brims. During World War I (1914–18) hats became less flamboyant. By the end of the war many women were cutting their long hair. They wore bobbed haircuts trimmed to the nape of the neck; shingled locks, layering their short hair into flat, overlapping rows; and the Eton crop, a severe, masculine style with hair slicked back close to the head.

With new short hair fashions, older style hats appeared old-fashioned and out of place. The tight helmet fit of the cloche hat complemented the new hairstyles. The round crown of the cloche followed the natural curve of the head. Trims were simple. Some cloches were trimmed with a ribbon band and some featured small jeweled brooches on one side or in front. Others were unadorned. Women wore their cloche hats pulled down over to just above their eyes so that the forehead was hidden under the hat. The back of the cloche hat skimmed the nape of the neck. Sometimes the cloche was worn tilted over the right eye. The cloche hat gave women an air of mysterious appeal, but wearing the hat so low made watching where one walked difficult. To counteract that problem, women began holding their heads back as they walked, a mannerism that led to a new slant in female posture. Cloche hats became very popular attire for weddings. Such bridal accessories were trimmed in lace or composed solely of veiling.

During the 1930s cloche hats still were popular but in modified versions. Some had pleated folds on the sides and back, and some dipped over one eye. Trims of veiling or lace sometimes were added, as hat fashions returned to more elaborate designs. The cloche faded from fashion in the late 1930s and 1940s but was revived as a fashion trend in the late 1950s.

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Derby

Derby hats were rigid head coverings that traditionally were made of woolen felt. They featured slender, rolled brims and rounded, or dome-shaped, tops. Conventional, or traditional, derbies primarily were worn by men. The traditional colors were black, gray, and brown. Derbies usually featured a matching silk ribbon band tied at the side with a flattened bow.

Derby hats were named for Edward Stanley (1752–1834), the twelfth earl of Derby. In 1780 the earl organized a horse race. The race was held on a track in Epson, near London, England. It became an annual event, whose participants were three-year-old horses, and it became known as the Epsom Derby. The term derby came to refer to any important race for three-year-old horses. In the United States similar races, most famously, the Kentucky Derby, were named for the Epsom Derby. The style of hat known as the derby was worn by many stylish Englishmen who attended the Epsom Derby. Americans identified the hats with the races and thus the nickname stuck.

The hat Americans named derby was in fact a bowler hat, a style introduced in England during the 1850s. Bowlers became popular in Great Britain and crossed the Atlantic to the United States during the mid-nineteenth century where they became known as

derbies. Primarily they were stylish hats for refined, upper-class, well-dressed gentlemen. In the late nineteenth century derbies began to be worn by men and women for horseback riding and hunting.

Beginning in the 1910s derbies were worn by dapper, or elegant, American men for office and evening wear. By the 1920s they shared popularity with wider brimmed fedora hats as attire for the successful banker or businessman. They entered American popular culture in the 1929 gangster novel *Little Caesar,* by W. R. Burnett (1899–1982), where a character is described as "the man in the derby hat." At the time derbies were adopted by a number of jazz musicians, actors, gangsters, and even traveling salesmen. Also, two of the famed Brown Derby Restaurants, where movie stars of the 1920s and 1930s gathered, were built in Hollywood and Beverly Hills, California, in 1926 and 1931. The buildings were constructed in the shape of huge derby hats, immortalizing the fashion trend. In the early 1930s derbies found an even broader market, becoming the hats of choice for men of all classes who wanted to wear a hat more stylish than common fedoras or woolen caps. The popularity of derbies lessened in the late 1930s.

Comedian Charlie Chaplin in character as the Tramp, wearing a derby. *Courtesy of the Library of Congress.*

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[*See also* **Volume 3, Nineteenth Century: Bowler**]

Fedora

During the nineteenth century and the first half of the twentieth century, hats and caps were a necessary part of a well-dressed man's daily wardrobe. Between the 1890s and the 1960s, one of the most popular hats was the fedora, a soft felt hat with a brim and tapered crown with a crease down the center. For several decades gangsters, politicians, fashionable bachelors, and conservative family men all wore fedora hats whenever they left home.

Orchestra leader Count Basie sporting a fedora with the brim turned down. *Reproduced by permission of AP/Wide World Photos.*

The fedora is a descendent of a traditional brimmed hat that was part of the customary costume of the Tyrol, a mountainous region in Austria. The first modern fedora appeared in France, onstage in an 1882 play by Victorien Sardou (1831–1908). The play was called *Fedora,* which was also the name of the heroine, played by the extremely popular actress Sarah Bernhardt (1844–1923). As Fedora, Bernhardt wore a stylish soft felt hat with a crease in the crown. Bernhardt's many fans were charmed and began to wear the new hat, called a fedora in honor of the star's role. While fedoras were first popularly worn by women in France, Germany, and England, they were soon adopted by men as an alternative to the stiff bowler hats, or derby hats, that were the most common men's hats at the time.

By the 1920s fedoras were everywhere. Though the fedora had at first been a casual hat, during the 1920s England's prince Edward VIII (1894–1972) changed the fashion by wearing a fedora with dressy suits. The hat he wore when he visited the United States in 1924 was copied and mass-produced by Sears Roebuck. Soon most well-dressed American men wore a fedora.

One of the most popular features of the hat was its softness and ability to be shaped by the individual wearer. From the shape

of the crown to the "snap" of the brim, each wearer could shape the hat to show his own personality. Gangsters, a member of a criminal gang, and dapper young men might wear the brim turned down so it covered the wearer's eyes, while a more practical working man might turn the brim up to keep rain from running down his collar. Even the crease in the crown could be shaped to an individual's preference. Fedoras were usually brown, black, or gray, though some flamboyant dressers wore them in white, blue, and even lilac.

Although men's styles are usually slow to change, there were some differences in the look of the fedora through the years, mostly in the shape of the crease and the width of the brim. Wider brimmed hats were popular from the 1920s through the mid-1940s and narrower brims from the late 1940s up to the 1960s. By the 1960s hats for men had largely gone out of style as everyday wear, and fedoras began to be seen as relics of a more fashionable past.

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Patent Leather Look

Men had for some time carefully groomed their hair to give it shine. But in the 1920s a smooth glossy finish called the patent leather look became very popular. Film stars such as Rudolph Valentino (1895–1926) and George Raft (1895–1980) wore the patent leather look and helped spread its appeal. Men slicked down their short hair with grease to make the flat, perfectly styled look. Some men added a stiff wave to their plastered-down hair. Most men parted their hair on the side, but some men, especially those losing their hair, used a center part. The patent leather look was worn most often with a clean-shaven face but a pencil-thin mustache could also accompany the look. The look was a perfect example of the desire for men to wear short, neatly-styled hair throughout the decade.

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Shingle

The shingle was considered the most feminine women's short hairdo of the 1920s. The style featured short hair worn close to the head with the front and the sides cut to cover the ears and the back cut and shaped into layers of short fringe at the neckline to resemble shingles on a roof. The sides were cut at a slant, with the shortest hair at the nape of the neck and the longest hair falling at the bottom tip of the earlobe and forming a curl. The hairdo was parted at the center or on the side. The shingle hairdo sometimes was waved a bit, and it was less flat and heavy looking than the bluntly cut bob, an extremely short haircut.

The shingle was the most popular hairstyle of the 1920s. The sides were cut at a slant, with the hair longest at the tip of the earlobe.
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The shingle was created in 1914 by Polish-born, Paris-based hairdresser Monsieur Antoine, also known as Antoine de Paris (born Antek Cierplikowski; 1884–1977), who was hairstylist to several of Europe's most renowned actresses. Monsieur Antoine designed the shingle hairstyle especially for Irene Castle (1893–1969), a trendsetting American ballroom dancing star who was performing in Paris, France. The style quickly caught on in Europe, and by 1927 Monsieur Antoine opened an elegant hair salon in New York City and formally introduced the shingle cut, or shingle bob, to wealthy American women. At the same time the shingle cut also was introduced to millions of movie fans when it was worn by film star Louise Brooks (1906–1985). After admiring the onscreen hairdo of Brooks, thousands of young women asked their hairdressers to give them

shingle cuts. The shingle hairstyle remained stylish into the early 1930s, and then its popularity gave way to looser, more traditionally feminine mid-length hairdos.

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Short Hair for Women

In an April 1927 issue of *Pictorial Review,* a well-known opera singer of the 1920s named Mary Garden (1874–1967) wrote an article titled "Why I Bobbed My Hair" explaining to her fans why she cut off her long hair. She said, "Bobbed hair is a state of mind and not merely a new manner of dressing my head. . . . I consider getting rid of our long hair one of the many little shackles that women have cast aside in their passage to freedom." This statement expresses the underlying reason behind the 1920s fad of short hair for women. While until World War I (1914–18) long and carefully styled hair had been a symbol of elegant femininity, never cut except in times of serious illness, during the Roaring Twenties, a time of rebellion and newfound freedoms following the calamities of World War I, short hair on women became a symbol of liberation, fun, and daring.

Short hair on women was a symbol of liberation, fun, and daring. *Reproduced by permission of © Hulton-Deutsch Collection/ CORBIS.*

There is a legend that the imaginative French fashion designer Gabrielle "Coco" Chanel (1883–1971) started the short hair fad one night when she was about to go out to the opera. The gas heater in Chanel's apartment exploded, burning off most of her long hair. The spirited designer supposedly trimmed off the burnt ends into a sassy short hairdo, then continued with her evening

out, starting a fashion that swept much of the Western world. Though this story is probably fictional, it captures the spirit of the short-haired flapper of the 1920s, creative and bold young women, determined to get on with their lives.

However it began, the short hair trend spread quickly as women discovered the pleasure of a haircut that was easy to maintain. During the 1920s the number of haircutting salons rose from five thousand to twenty-three thousand, with some women even going to men's barbershops for their haircuts. Hair became shorter and shorter, ranging from the bob, which was chin-length, to the boyish Eton crop. Some women curled their hair in small spitcurls, using bobby pins, a newly invented hairpin that was named after bobbed hair. Hot irons were used to make Marcel waves, named after Marcel Grateau (1852–1936), the French hair stylist who invented them. Soon only the old or the very conservative had long hair.

However, those who did not like to see the changes either in fashion or in the status of women fought against the new styles. Conservative, or old-fashioned, clergymen preached against bobbed hair, while some doctors claimed that cutting their hair would cause women to go bald. Many shop owners fired saleswomen who cut their hair.

After the U.S. stock market crash in 1929, the general mood of society became much more somber. The excitement and confidence of the 1920s ended, and women returned to a softer look, which included longer hair.

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[*See also* **Volume 4, 1919–29: Flappers box on p. 732**]

Body Decorations, 1919–29

After World War I (1914–18) both women and men changed the way they adorned themselves. No longer needing to follow the rules set by the military, men began getting their fashion guidance from newly popular film actors and public figures, such as Edward VIII, the Prince of Wales (1894–1972), or created their own styles on college campuses throughout Europe and the United States. The decade brought more changes for women than for men.

Women began to experiment with makeup. Bold use of cosmetics marked the decade as women created dramatic looks that imitated movie stars such as Clara Bow (1905–1965) and Theda Bara (1885–1955). Women traced their eyes with black eyeliner, plucked their eyebrows out and drew new ones with a dark pencil, and reshaped the line of their lips with red pencil to make them look like a cupid's bow. To complement their heavily painted faces, women slicked bright polish on their fingernails and adorned themselves with many accessories.

The accessories of the decade were influenced by many different sources. Women wore jewelry inspired by the unearthing in 1922 of the ancient Egyptian pharaoh Tutankhamen, who lived in the fourteenth century B.C.E., and by the new art movements sweeping Europe and the United States, including cubism, art deco, and surrealism. The creation of costume jewelry allowed women to wear bigger, bolder jewels and to follow trends without spending a fortune. Brand names also became important during the decade, especially with the introduction of Chanel No. 5 in 1922, which would become the world's most famous perfume.

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Chanel No. 5

Chanel No. 5 has become one of the world's most popular fragrances. Chanel No. 5 was the first synthetic, or man-made, perfume. Instead of essential oils from nature, synthetic perfumes are made with an aldehyde, an organic compound that yields alcohol when reduced. Synthetic perfumes offer unique smells and more stable bases that make the products more concentrated and longer lasting.

Chanel No. 5, introduced in 1921, is still one of the world's most popular fragrances. *Reproduced by permission of* © *Bettmann/CORBIS SYGMA.*

The history of perfume dates back to the ancient civilizations. By the start of the twentieth century, natural essence perfumes were being sold in elaborately designed bottles at affordable prices by such French companies as Coty, D'Orsay, Guerlain, Lanvin, Lubin, Molinard, and Roger and Gallet. In early 1921 French fashion designer Gabrielle "Coco" Chanel (1883–1971) commissioned Russian perfume chemist Ernest Beaux, the former perfumer to the Russian royal family, to create several new fragrances. The best would be packaged and sold by La Maison Chanel, or the House of Chanel. Beaux presented Chanel with five new synthetic fragrances. Chanel tested each one and chose the fifth bottle. That is how Chanel No. 5 received its name.

In May 1921 the first simple, square-lined bottles of Chanel No. 5 were sold. The perfume was an immediate success, and by

1924 Chanel had an entire perfume division with Ernest Beaux as its technical director. By the twenty-first century a bottle of Chanel No. 5 sold every thirty seconds.

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Costume Jewelry

Adornments for the body that are made of precious metals and stones are called jewelry, and jewelry is given the name costume jewelry when it is not made from precious materials. Costume jewelry provides an inexpensive way to add glamour and sparkle to fashion because it is usually made of cheap materials, such as glass or plastic rather than diamonds and emeralds, and plain steel, brass, or copper, rather than gold and silver. Though costume jewelry has been worn during many periods, it had a major rise in popularity during the 1920s and 1930s.

For as long as people have worn jewelry made of precious stones and metals, they have also made false versions of that jewelry. Even ancient Greeks and Romans wore glass jewelry, which imitated the look of expensive precious stones. During the seventeenth and eighteenth centuries French and English jewelers worked to perfect new hard types of glass that could be cut to give the many-faceted look of a diamond. This glass was called paste, and paste became the name given to false jewels. Jewelry made of these paste jewels was usually called fashioned jewelry because the stones were made or fashioned by people.

During the early 1920s the creative French designer Gabrielle "Coco" Chanel (1883–1971) introduced many popular new styles. She moved away from the formal layers of clothing that had been popular during the 1800s, considering them old-fashioned and suffocating. Chanel's styles were simple, loose, and comfortable, and

GABRIELLE "COCO" CHANEL

Probably the most important fashion designer of the twentieth century, Gabrielle "Coco" Chanel (1883–1971) created the basic look of the modern woman. That look, like one of Chanel's classic suits, has remained original and vibrant from the 1920s, when it first appeared on French fashion runways, into the twenty-first century. Chanel's success as a timeless designer comes from her very practical approach to women's fashions. Real elegance, according to Chanel, came from feeling comfortable and free in one's clothes. The point of fashion, she insisted, was to allow the real woman to show through, not to cover her up with frills and fluff.

Gabrielle Chanel was born in poverty to unmarried parents in the small French town of Saumur. Her father was never a part of her life, and her mother died when Gabrielle was twelve, leaving her to spend the rest of her youth in an orphanage. The nuns there taught the young girl only one skill: sewing. Gabrielle was energetic, spirited, and determined to leave the orphanage and her deprived childhood behind her. As a young woman she earned the nickname "Coco" from the word cocotte, a French word for a woman with loose morals.

Chanel used her sewing skills and a fine eye for design to create hats that were simple and stylish, unlike the elaborate, plumed (ornamental) hats French women were wearing. Soon she opened a hat shop in Paris, France, and began to design clothes as well. In 1909 she created the House of Chanel, her own fashion house. Chanel's designs came from watching people relax at the seaside and in the country. Deciding that women needed comfort and freedom of movement just as much as men did, she eliminated the confining corset, a restrictive undergarment, and invented the concept of "sports clothes," clothes that could be worn at a variety of informal occasions. She used fabrics formerly considered low-class and too practical to be fashionable, like jersey knits and wools to create beautiful, expensive dresses and suits.

Some of Chanel's most enduring contributions to women's fashions were the simple knit suit and the "little black dress," a simple black cocktail dress that is still often considered a basic of any woman's wardrobe. In 1926 she shocked some and thrilled others by adding trousers for women

to dress them up with sparkle she designed a type of fashioned jewelry she named costume jewelry.

Chanel's costume jewelry was big and bold with long strings of glass beads, dangling earrings, and many plastic bracelets stacked up on the arms. The inexpensive flashy jewels fit right in with the sexy look of the 1920s flapper, or independent and rebellious woman, and soon costume jewelry adorned many stylish young women across the Western world. Other well-known designers, such as Elsa Schiaparelli (1896–1973) of Italy, began to design their own styles of costume jewelry.

The tremendous popularity of costume jewelry lasted through the 1930s, as many women imitated the glamour of Hollywood stars. Though women continue to buy costume jewelry as an inexpensive alternative to real jewelry into the twenty-first century, many

to her clothing line. During the mid-1920s she also joined with famed perfumer Ernest Beaux to create the scent that would become her signature, Chanel No. 5.

The worldwide economic depression of the 1930s dealt a blow to the House of Chanel, and during the occupation of France by the Germans during World War II (1939–45), Chanel closed her design business. She reopened in 1954, reintroducing many of her classic designs, such as a navy blue suit in wool jersey. Her European customers did not appreciate Chanel's return to simplicity after the war, when other designers were using frills and other ornaments to emphasize femininity. However, American women continued to love the practical and stylish new fashions. Chanel suits and copies of Chanel suits were very popular with American women, including influential first lady Jacqueline Kennedy Onassis (1929–1994), during the early 1960s, causing many Europeans to rethink their criticisms.

Coco Chanel continued to work and design until her death at age eighty-eight. The House of Chanel continues to operate in the twenty-first century, carrying on its founder's tradition of breezy elegance and practical style.

Gabrielle "Coco" Chanel created the basic look of the modern woman. *Reproduced by permission of © Underwood & Underwood/CORBIS.*

of the costume pieces designed during the costume jewelry craze of the 1920s have become collectors' items, bringing prices almost as high as gold and diamonds.

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[*See also* **Volume 3, Eighteenth Century: Paste Jewelry**]

Makeup

Substances applied to the face for the purpose of enhancing, improving, or highlighting the features of the face are called cosmetics or makeup. People have used cosmetics since very ancient times, and the use of cosmetics, like other fashions, are usually dictated by the social customs and beliefs of the day. Though during certain periods men have worn makeup, in modern times it has usually been considered a decoration for women only. The liberated fashions of the 1920s introduced an era of acceptance of makeup as a part of women's costume that has continued into the twenty-first century.

One effect of cosmetics is that they highlight the sexuality of the women who wear them, by emphasizing lips and eyes and reddening cheeks. Therefore, for much of the nineteenth century those of the middle and upper classes did not consider makeup respectable. By the early decades of the twentieth century the view of cosmetics began to change. Women gained the right to vote in many places and began to gain other freedoms as well. The start of World War I in 1914 had brought a more public role for many women, as they took over the jobs left empty by men who had gone to war. When the war ended in 1918, these modern, more independent women were not content with the old styles. They wanted fashion that was fun, sexy, and free, and the generous use of cosmetics was part of the new, daring image. Modern young women of the 1920s, called flappers, used heavy lipstick in dark reds with names like oxblood. They reddened their cheeks with rouge, and since hemlines were going up, many rouged their knees as well.

In addition to women's new freedoms, western European and American fashion was also influenced by an interest in Eastern styles, which were viewed as foreign and exotic. Just before World War I, much of Western society was fascinated with the Russian ballet, which featured bright costumes with Oriental designs and heavy, dark makeup. While fashion designers copied the Russian costumes, stylish women copied their makeup, and some even had their lips, cheeks, and eyebrows permanently tattooed with dark colors. In 1922 archeologists (scientists who study the distant past using physical evidence) discovered the treasure-filled tomb of the ancient Egyptian pharaoh Tutankhamen, who ruled in the fourteenth century B.C.E. The excitement over the discovery brought an Egyptian look into fashion, which included heavy eyeliner circling the eyes.

Using makeup to emphasize lips, eyes, and cheeks reflected a new sense of women's freedom. *Reproduced by permission of © Bettmann/CORBIS.*

Women such as Elizabeth Arden (1884–1966), Madame C. J. Walker (1867–1919), and Helena Rubenstein (1870–1965) formed companies to sell the newly popular cosmetics. Cosmetics began to be packaged in portable containers, such as tubes for lipstick and decorative flat containers called compacts for powder. It not only became fashionable for women to carry cosmetics with them wherever they went, but, for the first time, stylish women applied their makeup in public, using a small mirror in the lid of their powder compact.

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[*See also* **Volume 4, 1900–18: Lipstick**]

Nail Polish

The fashion of decorating the fingernails and toenails with color began in ancient societies, mainly among those of the upper classes. Carefully tended and adorned nails showed that one belonged to a leisure class that did not have to do manual labor. By the early twentieth century, advances in industry had made many products more affordable to a wide range of people, and luxuries, such as cosmetics and nail polish, became available to those of all classes. This, along with advances in paint technology that allowed the creation of a hard durable paint, caused an increase in the popularity of colored polish for fingernails and toenails by the 1920s.

Around 3000 B.C.E. wealthy people in ancient China used a mixture of beeswax, egg whites, gelatin, and dyes to paint their fingernails red, black, gold, and silver. Ancient Babylonians and Egyptians also colored their nails with natural substances such as henna powder, a reddish powder or paste made from the dried leaves of the henna bush, using color to indicate the wearer's rank in society. Even men in Egypt and ancient Rome sometimes painted their nails and lips red before going into battle.

During the late nineteenth century in Europe and the United States, it became common for people to manicure their nails, using scissors and files to trim and shape them. Colored creams and powders were rubbed into the nails for decoration, but they wore off quickly. It was not until the introduction of the automobile, and the shiny, durable paints that were created to protect its metal surfaces, that modern fingernail polish was introduced. Made much the same as automobile paint, the first liquid nail polish appeared in 1907 and was soon available in a variety of bright colors. The flashy style of the 1920s, with its love of exotic Eastern fashions, was the perfect time for the new product, and young women of the era painted their nails in bright pinks and reds, sometimes leaving the tips white for contrast.

One of the first brands of nail polish sold in the United States was Cutex Liquid Polish. Women's magazines, such as the *Ladies' Home Journal* and *Delineator,* carried advertisements to entice women to use Cutex. One Cutex ad in the *Delineator* of September 1929 features the celebrity dancer Irene Castle (1893–1969) show-

ing off painted nails. The ad copy reads: "The celebrated Irene Castle McLaughlin finds this new polish flatters her lovely hands. Tomorrow's fashion is what Irene Castle McLaughlin is doing today! That was true even when she was a mere girl. The world caught its breath when she bobbed her hair . . . and scissors clicked from coast to coast. She improvised new steps and the whole world danced them." The fashion for painted nails has not diminished. Cutex and many other brands of nail polish continue to be sold throughout the world.

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Footwear, 1919–29

Shoe and boot styles altered little for men, but a great deal for women, during the 1920s. For everyday occasions men continued to wear either plain or two-toned oxfords with rounded toes, sometimes with spats (linen or canvas shoe coverings) that covered their ankles and the tops of their shoes. As sports became more popular during the decade both men and women wore shoes made especially for sports, like the tennis shoes first popularized in the nineteenth century. Shoes with two colors and fringed tongue flaps became especially popular among men playing golf.

Women's shoe styles became much flashier between 1919 and 1929. As the decade began women wore many plain shoe styles, but one of the most popular was a high-buttoned, high-heeled shoe with a dark leather foot and a contrasting top made to fit closely against the ankle up to mid calf with many small buttons. Some shoes were fastened with as many as sixteen tiny buttons. But as the decade continued, women stopped shunning ornament because rationing and frugality were no longer needed to support World War I (1914–18). Shoe or-

An example of high-buttoned, high-heeled shoes with a dark leather foot and a contrasting top. *Reproduced by permission of © Condé Nast Archive/CORBIS.*

naments, including glittering bows, ruffles, and even bug-shaped pins, were sold to spruce up the old styles of shoes, which featured thick, one- or two-inch heels and laced or buttoned closures across the top of the foot. But as hemlines rose to the knee by mid-decade, fashion trends emphasized new shoes as important costume accessories. The most significant new shoe was the T-strap sandal, a style that made women's feet look daintier than older styles. Also shoes were no longer somber in color, as they had been during the war. Many were made with bright contrasting colors and decorated with beadwork, fringe, or painted designs. Some companies began to offer shoe dyeing services so that women could change the color of their shoes to match their outfits.

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The high-heeled T-strap shoe was thought to be fashionable and sexy. *Reproduced by permission of © John Springer Collection/ CORBIS.*

High-Heeled Shoes

As hemlines began to rise by the mid-1920s, the adornment of women's feet became an essential part of a fashionable outfit. High-heeled shoes with low-cut uppers emphasized women's dainty ankles. For the most part high-heeled shoes had one- or two-inch chunky heels. At the beginning of the decade the uppers fastened to the foot with laces or straps with buttons on one side. As the decade continued, the ornamentation on these shoes became fancier and many shoes were designed to match whole outfits.

By mid-decade the T-strap sandal showed off even more of a woman's foot.

Like other shoe styles, the T-strap sandal had high heels, but the upper portion of the shoe was cut away into a T-shape to expose the top of the foot. Considered fashionable, if a bit racy, in the 1920s the T-strap sandal became especially popular into the following decade.

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[*See also* **Volume 4, 1919–29: T-Strap Sandal**]

Spats

Spats are linen or canvas shoe coverings that fasten under the bottom of the shoe and button up the side. They were first designed to protect shoes and ankles from mud and water while walking. However, between 1910 and the mid-1930s, spats eventually became an elegant men's fashion accessory, often associated with gangsters and dandies, a term to describe well-dressed men of the time.

Spats originated in the seventeenth century as leather or cloth coverings called gaiters. Gaiters were leggings that covered the shoe and leg up to the knee. They were worn by both women, whose dresses did little to protect shoes and stockings from mud and water splashes, and men, who at that time wore breeches, a type of pants, that ended just below the knee. By the 1700s several European nations had made gaiters a part of their military uniform. Gaiters were also called spatterdash because they protected their wearer from spatters and dashes of muddy water in the street.

Spatterdash, or spats, as they came to be called, remained popular for both men and women for several centuries. During the early part of the 1900s men wore them less frequently, as boots had come into fashion. However, by 1910 shoes were back in style for men, and a kind of shortened spat became a required part of

Spats were originally designed to protect shoes, but they became a fashion statement among elegant men and, later, gangsters. *Reproduced by permission of Hulton Archive/Getty Images.*

the wardrobe of the well-to-do male, giving a "boot look" to shoes. The new spats were made in the era's fashionable colors, which had names like dove (gray) and biscuit (off-white), and were made of heavy canvas in the winter and linen in the summer. A line of pearl buttons often fastened the spats at the side. Many men wore spats with a tailored vest, which became known as the Boulevard Style.

Spats became a part of gangsters' wardrobes during the 1920s. In January 1920 a law was passed forbidding the sale of alcoholic beverages. This caused a tremendous rise in the illegal manufacture and sale of alcohol, and the rise of the gangster, a member of a gang of criminals. Gangsters were often wealthy and dressed in expensive, stylish, and flamboyant clothes. The clothes worn by gangsters influenced fashions in the United States and Europe from the 1920s through the 1940s. White or gray spats became almost as identified with the gangster as his machine gun, and many men copied the style of the gangsters and the movie stars who played gangsters.

By the mid-1940s spats had, for the most part, disappeared from the fashion scene, replaced by rubber galoshes, which did a much better job of keeping feet warm and dry. During the 1990s, however, spats made a brief comeback as designer fashion accessories for both women and men.

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T-Strap Sandal

The women's T-strap sandal was first popularized during the 1920s as women began to show off more of their legs and feet. The style featured a pointed toe with a strap that reached toward the ankle from the center of the toe to a horizontal strap circling the ankle. The style covered just the woman's heel and toes but otherwise showed a great deal of the foot, in keeping with the revealing styles of time. Typically the shoes had a one- to two-inch heel. The T-strap was one of the more popular styles for evening wear in the 1930s and early 1940s. However, by the mid-1930s the toe of the shoe became more rounded and the heel lowered, and by the mid-1940s the simple pump was preferred.

The T-strap sandal offered elegance as well as a sexy peek at skin. *Reproduced by permission of © Condé Nast Archive/CORBIS.*

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Wing Tips

Wing tips are men's lace-up oxford shoes that are designed with a decorative leather cap on the toe, which is cut in a "winged" design. The cap usually also has other ornamental touches, such as patterns of holes cut or pressed into the leather. First designed in the early 1900s as a high-heeled dress shoe with a wide bow, wing tips have remained as a fashionable lace-up shoe for men into the twenty-first century.

Wing tips, once a staple in young men's wardrobes, later came to be associated with conservative businessmen. *Reproduced by permission of © PBNJ Productions/ CORBIS.*

While boots had been the fashionable footwear for men at the end of the 1800s and the beginning of the 1900s, by 1910 shoes returned to favor. By the 1920s male footwear was not only functional but also quite colorful and stylish. A new "cap toe" shoe came into fashion, which had a second layer of covering at the end of the toe, partly for protection and partly for decoration. The wing tip was an elaboration on the straight cap toe design. Where the original cap had been cut straight across the toe of the shoe, the wing tip was cut into a scalloped shape, with a point in the center. The cap was then decorated with holes and designs stamped into it. Many flashy wing tips of the 1920s were two-toned, with the body of the shoe white and the cap and heel either brown or black. Two-toned wing tips were called "spectator shoes," and some fashion historians think that their design was an imitation of the popular spats, a protective cloth garment that covered the shoe from toe to heel. Sporty wing tips sometimes had a fringed flap of leather that covered the shoelaces.

Though wing tips began as part of fashionable young men's wardrobes during the Roaring Twenties, the period of time following World War I (1914–18) when Americans were experiencing a newfound freedom and sense of rebellion, they soon became one of the most popular conservative shoe styles for men, who wore them

not only as dress shoes but also as part of a middle-class business uniform. Well into the 2000s wing tips have remained the preferred style of business executives, lawyers, and other male professionals. In fact wing tips are so identified with white-collar males that the shoe has come to represent the corporate world. In headlines such as "The Gumshoe Gets Wingtips: Private-Investigator Business Takes on Corporate Identity" from *The Washington Post* in 1997 and "Generals Trade Their Army Boots for Wingtips in Trek to Civilian Jobs" from a 1996 article in *The Christian Science Monitor,* it is generally understood that putting on wing tips means entering the business world.

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Difficult Years: 1930–45

Few people living in the booming 1920s could have predicted that the fifteen-year period starting in 1930 would be one of the most difficult times of the entire twentieth century. Yet these fifteen years are now so closely associated with two sustained historical events, the Great Depression (1929–41) and World War II (1939–45), that we can think of little else that mattered during these years. These events gripped the entire world, with ten years of economic hardship capped by six years of a bloody war that touched nearly every part of the globe. Given these important events, it is hard to remember that the 1930s and early 1940s were also a time of real innovations in popular culture, technology, and government. Both the difficulties and the triumphs of this period were reflected in the fashions of the time.

The Great Depression

In late October of 1929 the world's largest stock market, the New York Stock Exchange, endured its biggest crash, or decline in the value of stocks, in history. This crash ended what had been a sustained boom in the economies of the United States, the world's most powerful country, and the rest of the Western world. What began as a simple dip in stock prices soon grew much worse, as the

Man holding up newly invented nylon stockings. Following World War I, many young people rejected the modesty of the older generation and embraced all that was new and exciting. *Reproduced by permission of © CORBIS.*

world's economies spiraled downward into what would be the greatest economic depression in modern history. Factories closed, people lost their jobs and homes, and millions of people grew so desperate that they faced starvation. As the economic troubles endured for year after year, this time became known as the Great Depression.

The Depression affected the United States and Europe quite differently. The situation was desperate in the United States, where thirteen million people were unemployed and a terrible drought in the nation's agricultural area reduced food supplies and drove thousands off their land. Yet the people of the United States came together to combat the Depression. The government of President Franklin D. Roosevelt (1882–1945) created a set of programs, known as the New Deal, that helped protect people from the worst effects of the Depression and provided jobs for millions. The New Deal greatly expanded the power of government, which many found disturbing, but it is widely credited with helping the United States avoid the internal turmoil that tore Europe apart.

Trouble in Europe leads to war

The economies of Europe were closely tied to the United States, and the Depression that began in the United States soon hit Europe as well. European politicians failed to devise programs to guide their countries safely through the Depression. Instead, Europe's major powers fell back on the habits of mistrust and blame that had led them into war in the past, most recently World War I (1914–18). In Germany especially, resentments over the way their country had been treated after World War I helped fuel the rise of the Nazi Party, a party led by Adolf Hitler (1889–1945) that favored a strong, military government and was based in extreme national pride as well as racism and anti-Semitism, or hatred toward Jews. Hitler blamed other countries and Jewish people for the troubles in his country. He convinced the German people to follow him in his desperate quest to conquer the world, and in 1939 he began to invade the neighboring countries of Poland and Czechoslovakia.

Germany's aggression in 1939 soon brought the other major European powers, England and France, into the war. Just as in World War I, the conflict soon drew in the rest of the world. Russia soon joined with England and France. Allying itself with Germany, Japan tried to seize power in eastern Asia, and it attacked the United States at Pearl Harbor, in Hawaii, in 1941. Soon the United States entered the war as well, on the side of the English, French, and Russians. Many other countries also became involved.

For nearly six years countries fought in bloody battles across Europe, in the Pacific, and in Africa. Millions died and millions more were driven from their homes. Entire countries directed their efforts to winning the war, building ships, tanks, planes, and guns. These efforts ended the economic decline that had gripped the world through the 1930s. Finally in 1945 the Germans were defeated in Europe and the United States dropped two atomic bombs on Japan, forcing their surrender. There was no simple way to count the costs or assess the benefits of victory in this disastrous conflict, though the victorious countries prided themselves on having made the world safe for democracy, or social equality, and defeating the evil dictator Adolf Hitler.

A silver lining

It is tempting to view the 1930s and early 1940s in entirely negative terms, defined as they are by depression and war. Yet there

were real elements of hope and progress throughout this period. In the United States especially, popular entertainment flowered as never before as people were looking for things to take their minds off of their troubles. The 1930s were Hollywood's Golden Age, and motion picture studios produced some of their most interesting and entertaining films of all time. Hollywood stars and starlets came to

HOLLYWOOD INFLUENCES FASHION

During the 1920s and 1930s, with the rise in popularity of Hollywood movies, screen idols became role models for the masses. Most major fashion trends no longer were dictated only by the top Paris-based fashion houses. The clothes and hairstyles worn by glamorous movie stars, both on and off the screen, grabbed the attention of American and European moviegoers and launched countless fashion fads.

The influence of Hollywood on fashion began during the silent film era, which ended in the late 1920s. Pola Negri (c. 1894–1987), a popular actress of the 1920s, purchased white satin shoes that she had dyed to match her outfits. Once this was publicized, women by the thousands followed her lead. Clara Bow (1905–1965), another silent screen star, helped to popularize bobbed hair, sailor pants, and pleated skirts. Gloria Swanson (1899–1983) made fashionable high-heeled shoes decorated with imitation pearls and rhinestones.

Hollywood costume designers played a crucial role in dictating fashion trends. Between 1928 and 1941, Gilbert Adrian (1903–1959) headed the costume department at Metro-Goldwyn-Mayer, then the most prestigious Hollywood movie studio. Not only did Adrian create the signature styles of the studio's top actresses, but he launched various fashion crazes. One was the popularity of the gingham dress, a cotton fabric dress featuring a checked or striped pattern, which he designed for Judy Garland (1922–1969) to wear in *The Wizard of Oz* (1939) and for Katharine Hepburn (1907–2003) in *The Philadelphia Story* (1940). Another famous Hollywood designer was Hubert de Givenchy (1927–), who was a favorite of influential actress Audrey Hepburn and dressed her in such movies as *Breakfast at Tiffany's* (1961), *Sabrina* (1954), and *Funny Face* (1957).

Outfits worn in movies were quickly copied by retailers. A woman who found a dress or gown worn in a movie appealing could purchase a low-priced copy in a department store or from a Sears catalog. Magazines published clothing patterns based on film costumes, allowing women to sew their own Hollywood-style frocks. The era's most favored pattern reportedly was a dress worn by Vivien Leigh (1913–1967) in a picnic scene in *Gone with the Wind* (1939), one of the era's most popular and publicized movies.

Individual performers became associated with clothes or hairstyles that became their trademarks. In the early 1930s sultry Jean Harlow (1911–1937) was famed for her platinum blonde hair, which was a very light, almost-white blonde color. In fact, *Platinum Blonde* (1931) was the title of one of her early film successes. The platinum blonde effect was achieved by bleaching the hair. When Harlow ascended to stardom, women began coloring their hair in order to copy her look. In the 1940s Veronica Lake (1919–1973), a rising star, launched a trend by wearing her hair in peek-a-boo bangs, with her long blonde locks falling over one eye. Dorothy Lamour (1914–

be the era's greatest celebrities and some of its most important fashion trendsetters. The popularity of sports also grew, with boxing and baseball leading the way. American musicians grew more confident and creative; composers such as Aaron Copland (1900–1990) and George Gershwin (1898–1937) gained international fame, and jazz music grew more sophisticated and interesting. The 1930s also saw the birth of detective novels and comic books.

1996) popularized the sarong, a one-piece, wraparound garment worn primarily as a skirt or dress, when she played the exotically beautiful title character in *The Jungle Princess* (1936).

If Harlow, Lake, and Lamour represented sex appeal, child star Shirley Temple (1928—) personified sweetness and innocence. During the mid-1930s Temple enjoyed a run as the movie industry's number-one box office star. Mothers dressed their daughters like Temple and styled their hair to copy her trademark ringlet curls. No little girl's toy chest was complete without a Shirley Temple doll, of which over six million were sold. Meanwhile, the great popularity of cowboy movies, particularly among the young, hiked the sales of western-style shirts for adults as well as children.

Katharine Hepburn, Greta Garbo (1905–1990), and Marlene Dietrich (c. 1901–1992) were strong-willed personalities, both on and off the screen. Each preferred wearing trousers at a time when females were expected to convey their womanliness by donning dresses and skirts. Hepburn's, Garbo's, and Dietrich's choice of attire communicated to women that they neither would squander away their femininity nor be any less appealing to men if they chose pants over dresses.

Occasionally what stars chose not to wear had a major impact on fashion trends. In the early 1930s men commonly wore undershirts. Then Clark Gable (1901–1960), one of the era's top stars and most influential male icons, appeared in *It Happened One Night* (1934). At one point in the film Gable brashly removes his shirt, revealing his bare chest. He was not wearing an undershirt. After the release of *It Happened One Night,* undershirt sales across the United States plummeted by a reported 75 percent. Films and film stars continue to influence fashion trends to the present day.

Actress Audrey Hepburn wearing a gown by Hubert de Givenchy. *Reproduced by permission of © Bettmann/ CORBIS.*

Other advances of the period are also worthy of note. In medicine, advances in medication allowed for much more effective treatment of infectious diseases, and the development of X rays revolutionized the way doctors viewed the human body. Technological innovations brought the world faster airplanes and trains, bigger dams that allowed for the creation of more electricity, taller skyscrapers, and—with tragic consequences—bigger and more powerful weapons of destruction. The year 1939 also saw the introduction of the device that would change entertainment in the second half of the twentieth century: the television.

For the very wealthy, the 1930s were a liberating, energizing time. While the masses struggled, the rich enjoyed fancy cars and yachts, travel, and rich clothes and accessories. Wealthy women traveled to Paris, France, and gladly paid thousands of dollars for dresses designed by prestigious designers. Wealthy men flocked to Savile Row in London, England, to have their suits custom made. Both men and women increasingly wore looser, more comfortable clothes for their daily activities, pioneering the idea of leisure clothes. Though their fashion choices were beyond the reach of the vast majority of people, the tastes of the rich filtered down into the fashions of the 1930s and early 1940s.

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Clothing, 1930–45

When it comes to fashion, the 1930s were a complex age. On the one hand fashions were deeply influenced by the economic depression that gripped the Western world throughout the 1930s; on the other hand fashions in the 1930s were very elegant, with clothing trends largely determined by the tastes of the very wealthy, especially movie stars and other celebrities. Strangely, these two influences came together to create clothing styles that were simple yet elegant. The coming of World War II in 1939 brought a completely new set of pressures to the way people dressed, with rationing, or limiting, of clothing, government dress codes, and the German occupation of Paris, France, the world's fashion capital, altering clothing styles dramatically.

Clothing and the Great Depression

The 1930s began with a dramatic shift in the overall silhouette, or shape, of clothing for both men and women. Reacting against the trends of the 1920s, both men's and women's clothing became sleeker and more streamlined. Women's hemlines extended down the leg and both men's and women's clothing accented simple, flowing lines. Leading the way in these changes were designers from Paris, France, actors and actresses from Hollywood, California, and wealthy socialites from around the world. The leading designers of the day, all based in Paris, included Gabrielle "Coco" Chanel (1883–1971), Elsa Schiaparelli (1890–1973), and Madeleine Vionnet (1876–1975). Schiaparelli was especially famous for her adventurous experiments with new fabrics, patterns, and wild colors. Her introduction of a bold pink was so shocking that it helped coin the term "shocking pink." Hollywood stars and starlets like Gary Cooper (1901–1961) and Marlene Dietrich (c. 1901–1992) made

NAZI STYLE

Every nation that fought in World War II (1939–45) created standardized uniforms for their soldiers. The most dramatic uniforms were worn by the Nazi soldiers of the German army. With their mania for black leather, brass buttons, medals, and armbands, the Nazis proved as bold in their fashions as they were brutal on the battlefield. The German uniform style during the Nazi period was so eccentric that the American novelist Kurt Vonnegut (1922–) called it "madly theatrical."

After seizing power in Germany in 1933 under the leadership of Adolf Hitler (1889–1945), the Nazi Party put in place a totalitarian state (a strictly controlled state under the leadership of a dictator) that left no aspect of German society untouched. Uniforms became the norm for both civilian (non-military) and military dress. But where other totalitarian societies, such as Russia, opted for functional dress codes and muted color schemes that de-emphasized individuality, the Nazis preferred expressive styles designed to make the ordinary citizen feel like part of a grand national enterprise. The development of smart looking uniforms for everybody provided visible evidence of German unity.

Nowhere was this sense of identity more evident than in the German military. The Nazis believed that their army represented a modern recreation of the Teutonic (or ancient German) Knights, the mysterious military order of medieval Europe. Instead of the chain mail (armor made of interlinking metal rings) and plate armor the knights would have worn, the Nazis substituted black leather. The Nazi Gestapo, supposedly a secret police force, called attention to itself by wearing slouch hats and ankle-length black cowhide coats. The brutal S.S. Panzer military divisions struck fear in the hearts of their adversaries with black forage caps (caps commonly worn by soldiers during the American Civil War [1861–65] with visors of roughly cut pieces of leather that rapidly assumed a curved shape and sides that collapsed so the top tended to incline forward), jump boots, and stylish black leather jackets. (A few decades later Western teenage "rockers" could be seen sporting virtually the same ensemble.) Variations on this same

fashion news with their bold fashion choices; Cooper became associated with the English drape suit for men and Dietrich with the pants suit for women. Finally, wealthy jet-setters turned sports clothing into daily wear, introducing such items as the knit polo shirt into common usage.

The bold experiments and new styles introduced by the wealthy were out of reach for most people, as the period of great economic turmoil known as the Great Depression (1929–41) put many out of work and reduced the incomes of most people. Yet several trends combined to allow common people to enjoy the new fashions despite the hard times. The newer fashions didn't use a great deal of fabric, so people could make their own clothes with less fabric and thus less cost. Especially in the United States, the ready-to-wear clothing industry had advanced in its ability to produce and sell inexpensively a wide range of sizes and styles. Clothing manufacturers copied the latest fashions coming out of Paris and

dark outfit were also adopted by German fighter pilots and undersea U-boat crews. No one in the Nazi high command, not even Adolf Hitler himself, felt fully equipped without an extensive leather wardrobe.

After Germany's defeat by the Allied powers, including the United States, Great Britain, Russia, and their allies, in 1945, the Nazi regime was destroyed, but its style lingered on in movies and in television shows. One of the common elements of Nazi dress, the black leather jacket, became a popular symbol of rebellion that was worn by rock 'n' rollers in the 1950s and beyond. The popular heavy black boots known as Dr. Martens also closely resemble Nazi jump boots. One of the most important symbols of Nazi style, the swastika, has remained off limits to fashion's reinterpretation and reuse, for it is too closely associated with the darker side of Nazi rule, especially the mass extermination of Jews in German death camps. However, some modern militant groups, including skinheads and Neo-Nazis, tattoo the swastika on themselves to show their appreciation of the Nazi ideals.

Though Nazis were defeated in World War II, their style of dress—leather jackets, thick-soled boots—lives on. *Reproduced by permission of © CORBIS.*

produced cheap imitations. They took advantage of inexpensive fabrics like cotton and rayon, which were well-suited to the flowing lines that were so popular. Finally, most people saved money simply by making their clothes last longer. People ignored rapid shifts in fashion and wore the same dresses and suits for several years.

World War II disrupts fashion

The coming of war, first to Europe and soon to virtually the rest of the world, brought immense changes to the nature of fashion. The world of high fashion was changed most dramatically by the German invasion and occupation of Paris. Most of the great fashion houses that had determined the styles worn in the West were closed; designers fled the country and the wealthy had to look elsewhere for their clothes. Designers in other countries, especially the United States, soon filled the void. Among the many American designers who gained

valuable experience and clients during the war years were Mainbocher (1891–1976) and Claire McCardell (1905–1958), who created what became known as the American Look.

The clothing worn by common people was also impacted by the war. Military demands for fabric, especially for use in uniforms, tents, and parachutes, meant that many countries used some form of rationing or limiting fabric and clothing. Clothes makers altered the styles of clothes they made in order to use less fabric: hemlines became shorter, trousers and skirts were closer fitting, and fabric-wasting flourishes such as patch pockets disappeared. The impact of fabric shortages was greatest in Great Britain, where severe limits were set on the amount of clothes or fabric that could be purchased. The government of Great Britain created a kind of national dress code called utility clothing. Overall, staying in fashion just didn't seem so important during war time and people didn't mind dressing in simpler, less unique clothes. The war did have one positive impact on fashion: Clothes makers who shifted their work to produce military uniforms became very skilled at producing huge numbers of clothes at a low price. After the war clothing prices fell and quality clothes became available to more people than ever before.

The Depression and World War II were the biggest influences on clothing in the years between 1930 and 1945, but they weren't the only influences. Jazz music, the popularity of sports and sports clothes, and trends in art and industrial design all made an impact.

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Dolman Sleeves

Woman wearing formal gown with baggy sleeves called dolman sleeves. *Reproduced by permission of © Bettmann/CORBIS.*

Dolman sleeves, sometimes called batwing sleeves, are sleeves that are cut deep and wide at the shoulder, with armholes extending almost to the waist. The sleeves taper to the wrist, and when the arms are held outward the fabric hangs in a long wing. Unlike set-in sleeves, dolman sleeves are usually cut as one piece with the top of a dress, blouse, jacket, or coat. Full and roomy, the sweeping sleeve had been used for women's clothing since around 1910 but reached a peak of popularity in the early 1940s.

The dolman sleeve design was originally borrowed from a garment worn in Turkey and other parts of the Middle East called a dolman as early as the Middle Ages (c. 500–c. 1500). The dolman was a loose, cape-like robe with very loose sleeves formed from folds of the robe's fabric. Europeans adopted Eastern styles starting in the sixteenth century and used the dolman as a model for a military jacket, also called a dolman, that continues to be worn in parts of Europe in the twenty-first century. The dolman sleeve was simpler to sew than a set-in sleeve, and so it was widely used when sewing techniques were still in the early stages of development.

During the first two decades of the 1900s, people were fascinated by designs

from the East, and so the dolman sleeve was revived as a modern, exotic fashion. One of the great appeals of the dolman design is that it gave an elegant, flowing line, while allowing the wearer freedom of movement. In the 1940s, following the hardships of the economic depression of the 1930s, glamour and elegance became very fashionable. The dramatic lines of the dolman sleeve were perfect for those who wanted to dress with the flair and grace of a movie star. In 1941 the dolman dress became one of the most stylish dresses a woman could own.

Within a year, however, World War II (1939–45) had caused fabric shortages throughout Europe and later the United States, and the baggy fabric of the dolman sleeve went out of style. The dolman sleeve returned at the end of the war as part of the ultrafeminine New Look of the late 1940s and early 1950s. The dolman sleeve had another period of high popularity during the 1980s, when it returned as the batwing sleeve, both on formal clothes and on sportswear.

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Little Black Dress

Introduced in the late 1920s and first popular in the 1930s, the little black dress—a slim-fitting dress of varying length worn for dinners, cocktail parties, and evenings out—was one of the most popular fashions of the twentieth century. Along with blue jeans and the T-shirt, it is one of the most influential and important garments of the twentieth century.

The little black dress made its debut in May 1926, with a pen and ink drawing in *Vogue* magazine by designer Gabrielle "Coco" Chanel (1883–1971). The magazine editors called the dress "Chanel's 'Ford,'" comparing the dress to the simply designed, economically priced black Ford Model T automobile.

The dress caused an instant uproar in the fashion world. Choosing black as a fashionable color was itself startling. Before Chanel, black clothing was associated with either the clergy or servants, or with mourning. But the simplicity and economy of the dress appealed to women of the 1930s Great Depression era, a time of severe economic turmoil after the stock market crash of 1929. With this simple item in their wardrobes, accessorized only with a string of pearls or a pair of high-heels, middle-class women and high-society ladies could be equals. As Chanel said, "Thanks to me they [non-wealthy] can walk around like millionaires."

One of the first celebrities to popularize the little black dress was the cartoon character Betty Boop, the squeaky-voiced, well-proportioned creation of animator Max Fleischer (1883-1972). Wallis Simpson (1896–1986), the American who married the former king of England in 1937, also wore the dress and reportedly said, "When the little black dress is right, there is nothing else to wear in its place," as quoted by Valerie Mendes.

The woman who, according to expert Amy Holman Edelman, "made the little black dress an art form," was actress Audrey Hepburn (1929–1993). She wore a little black dress designed by Hubert de Givenchy (1927–) in the role of free-spirited Holly Golightly in the 1961 film *Breakfast at Tiffany's.*

By the end of the twentieth century almost every major designer from Ralph Lauren (1939–) to Donna Karan (1948–) had included a little black dress in their clothing lines. Amy Holman Edelman, who devoted an entire book, *The Little Black Dress,* to Chanel's creation, has called the dress "emblematic of a woman's freedom of choice, her equal participating in the world and her declaration that, this time, she is dressing for herself."

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Men's Suits

Despite the negative impact of the Great Depression (1929–41; a period of severe economic turmoil) that lasted throughout the 1930s, this period is thought of as one of the century's high points in men's suits. Perhaps as a way of rising above the money woes that troubled most people, the very wealthy and the very famous, especially male movie stars, chose beautifully tailored suits made of expensive fabrics. Wealthy criminals known as gangsters, who became a focus of public attention in the United States in the 1930s, also chose expensive suits. While common men couldn't afford such luxuries, they could buy suits that were modeled after the new styles.

The suit, of course, was the basic uniform of the well-dressed American male, both at work and for nightlife. The basic suit consisted of a jacket and trousers made of matching material; the three-piece suit also had a matching vest, or waistcoat. Both types of suits were worn throughout the Western world and, increasingly, in other parts of the world such as Japan and China. The basic silhouette, or shape, of the men's suit remained the same throughout the 1930s and featured broad shoulders, a narrowed waist, and loose-fitting, cuffed trousers. By the mid-1940s wartime restrictions called for men's suits to use less fabric, and suits became more closely fitted with no patch pockets or cuffs.

Tailors in London, England, especially those located in the city's famous Savile Row fashion district, set the standard for men's suits, and they popularized the best-known suit of the 1930s, the English drape. With wide, unpadded shoulders and a full-cut chest tapering to a slim waist, the jacket made men look strong. The trousers were cut very full and hung straight from the waist to the cuffed hem. Trousers were worn so high on the waist that belts would not work, so most men held their trousers in place with suspenders, or, as the English called them, braces. The most popular fabric for men's suits was wool, and weaves with a twill or a herringbone (a weave that creates rows of parallel lines sloping in opposite directions) pattern were very common.

A striking contrast to the English drape suit was the glen plaid suit, another product of Great Britain. Glen plaid was the name of

the fabric used to make the suit, and it was a boldly patterned plaid, a checkered pattern. The suit was first worn by England's Prince of Wales in 1923, but it became popular among college students in the 1930s.

Up until the mid-1930s men tended to wear the same suits year-round, even though wool was often hot and heavy during the summer months. Beginning in the mid-1930s, however, tailors and clothes makers introduced the summer-weight suit. Tropical worsted, a lightweight wool, rayon, or silk, were used, and they cut a suit's weight nearly in half. Most summer suits were worn without a vest.

No matter what suit a man wore, it was always accompanied by a carefully chosen hat and tie. Some men also wore a creased handkerchief in their breast pocket, and the truly stylish carried a walking stick.

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Military Uniforms and Civilian Dress

Military uniforms exist for nearly the opposite reasons of fashionable civilian, or non-military, clothes. Civilian clothes are intended to flatter the wearer, to keep up with current trends in cut and fabric, and generally to be beautiful. Military uniforms, on the other hand, are intensely practical. They are meant to provide protection from the elements, to offer storage for the many items soldiers carry, and to identify soldiers in the chaos of war. Despite these

Though designed to protect and identify soldiers, military uniforms came to have an enormous impact on the manufacture of civilian clothing. *Reproduced by permission of © Bettmann/ CORBIS.*

vast differences, advances made in the manufacturing of military uniforms had a direct impact on civilian dress during and after World War II (1939–45).

As first the major European countries and then the United States entered the war, they each found it necessary to clothe thousands and thousands of soldiers in durable, reasonably well-fitting uniforms tailored to the special needs of different kinds of activity. European countries found that their clothing producers were not able to keep up with demand. Most clothing makers made hundreds of batches of clothes, but the military needed thousands. Standards for determining sizes and for determining what it cost to make an item were very rough.

In the United States, however, clothing manufacturers had become very skilled at making ready-to-wear clothes in the 1920s and 1930s. Feeding the large American market, they had learned how to make huge numbers of well-fitting clothes at competitive prices. When the United States entered the war in 1941 these manufacturers stepped in to make uniforms for American soldiers. The United States also sent teams of clothing experts to Britain to help their allies employ better manufacturing methods. American skill and productivity at making all manner of war supplies, including uniforms, surprised the world and was one of the keys to eventual victory in the war.

The skills gained in producing military uniforms had a direct impact on civilian clothes manufacturing after the war. Clothing makers had learned how to make many thousands of an item at a low price, and they improved the quality and sizing of the garments they produced. As fabric supplies gradually returned to normal after the war, clothing manufacturers in Europe and the United States were able to offer a steady supply of comfortable ready-to-wear clothes to consumers eager for new products. The quality of these garments narrowed the gap between the clothes worn by the wealthy and those worn by the poor, making good clothing available to more people than ever before.

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Polo Shirt

A polo shirt is a knitted, short-sleeved pullover shirt with a buttoned placket, a small opening at the neckline, and attached collar. Polo shirts were first knit from wool jersey but soon were knit with cotton and other soft materials. The first polo shirts were part of the uniforms worn by polo players on teams in England and the United States starting at the beginning of the nineteenth century. (Polo is a game in which two teams on horseback use long-handled mallets to drive a ball into the opposing team's goal.) By the late 1920s polo shirts became the preferred shirts of golfers, tennis players, and men sailing yachts who discovered their comfort and the ease of movement they allowed. Tennis player Jean René Lacoste (1904–1996) even started selling his own brand of polo shirt with a crocodile logo embroidered on the chest in honor of his nickname, "Crocodile." As sports increased in popularity into the 1930s, polo shirts became fashionable shirts for men watching sports or just lounging around. No matter the sport or casual affair to which men chose to wear these sporty shirts, the shirts have always been called polo shirts.

Very rich men made the polo shirt fashionable. At the depths of the economical turmoil of the Great Depression (1929–41) new, fashionable clothes were only available to the wealthy. Fashion magazines filled their pages with descriptions and pictures of the outfits worn at fancy vacation spots such as the French Riviera or Palm Beach, Florida. By the mid-1930s the polo shirt was among the most popular leisure shirts for men. *Esquire* magazine reported that navy

blue polo shirts had reached the "status of a uniform" on golf courses in 1934, according to O.E. Schoeffler and William Gale in their book *Esquire's Encyclopedia of 20th Century Men's Fashions.* Commonly made of a plain knit material, polo shirts with a herringbone pattern were also favored. The style developed to include versions with buttons down the entire front and some with no buttons, only a V-neck opening at the collar.

When World War II began in 1939 knitted shirts temporarily dropped out of favor and they were hardly seen until the end of the war in 1945. After the war, polo shirts returned to fashion. The most enduring fashion trend polo shirts ushered in was an acceptance of shirts worn without neckwear, which has lasted to the present day.

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Rationing Fashion in the United States

In 1941, upon the United States's entry into World War II (1939–45), the commercial manufacture of many types of clothing ceased for the war's duration. The materials from which clothing was made, including nylon, silk, leather, and rubber, were required for the manufacture of products that were essential to winning the war. In January 1942 the War Production Board was established by order of President Franklin Roosevelt (1882–1945). The board was charged with changing and expanding the nation's economy to assist in the war effort. Before its abolishment in November 1945, the board administered the production of $185 billion in supplies and weapons. As a result of the war effort, civilians had to make do with

BRITISH UTILITY CLOTHING

During World War II (1939-1945), as part of their overall effort to involve all citizens in the war effort, the government of Great Britain declared that all nonmilitary clothing should be simply and plainly designed. Practicality, rather than style, was the rule, and not an extra inch of fabric was to be wasted in the manufacture of clothing. The garments produced under the new rules were called utility clothes, and they first made their way onto the marketplace in 1941.

In order to smooth the progress of the war effort, the British government took control of the import and production of raw materials and provided fabrics to clothing producers. Clothes makers were encouraged to manufacture clothing in a narrow range of styles. Utility garments were like military uniforms in that they were simple and standardized. They even were labeled with a "CC41" insignia, which stood for "Civilian Clothing 1941" or "Clothing Control 1941." To conserve fabric, utility clothing had small pockets and men's pants had no cuffs. Shirt, skirt, and dress lengths were shortened. Garments had no more than three buttons. Shoes were plain and sturdy. Utility clothing prices were controlled to make them affordable to all.

Then in 1942, the British government issued the Civilian Clothing Order, which added the weight of the law to utility styles. Under the order it became illegal to decorate clothing with extra embroidery, buttons, or pockets. Law or no law, ornate clothing designs and accessories had come to be viewed as being in bad taste.

At first consumers expected to be displeased with utility clothing, which they assumed would be drab and boring. Once the clothing reached stores, however, shoppers realized that utility clothing was durable and, while generally lacking flair and distinctiveness, did come in different styles and colors. In fact, in 1942 members of the Incorporated Society of London Fashion Designers united to create thirty-four utility clothing designs. These were approved by the government, mass-produced, and came with the "CC41" label.

Great Britain was so weakened by the war that clothing rationing had to be maintained until 1949. The utility clothing concept, meanwhile, became such a part of the fabric of British life that it was eventually introduced for furniture. Utility clothes remained on the marketplace until 1952, seven full years after the war's end.

unstylish, everyday items of clothing. Women in particular were challenged to work around these restrictions while still making their clothing a reflection of their femininity.

For women, the plight of the nylon stocking was a typical wartime dilemma. The first nylon stockings were introduced into the marketplace in 1939 and proved an immediate success. Once the United States went to war, nylon was needed to produce parachutes and tires, and nylon stockings disappeared from stores. Women who wished to at least maintain the illusion of style went so far as to paint black seams up the backs of their legs, to create the impression that they were wearing stockings.

Other popular clothing items disappeared, including dresses, blouses, ties, and underwear made of silk, rubber-soled shoes, and leather shoes and handbags. Leather shoes were replaced by those made of canvas, mesh, and reptile skin; elevated wood and cork soles substituted for leather and rubber soles. Even the more common materials, including wool and cotton, had to be set aside for military uniforms. The War Production Board established guidelines that lessened by 15 percent the amount of fabric that manufacturers could use in the production of civilian clothing. Any clothing style that depended upon an excess of fabric was now unpatriotic. Double-breasted (two rows of buttons down the front) suits, double cuffs on shirts, cuffs on trousers, extra pockets on suits, and patch pockets (pockets created by attaching an extra piece of material to a garment) became socially unacceptable. So did full skirts, flowing evening gowns, and wide hems on dresses and skirts.

Civilian clothing became less frequently replaced, and more often was mended when the individual item otherwise might have been discarded. Old items of clothing were reshaped and sewn into new ones. Even wedding gowns were re-used by sisters and friends of the bride and finally were remade into nightgowns or underwear. Fashion magazines published patterns, or clothing designs, that illustrated how men's suits could be altered into women's suits and women's dresses could be transformed into clothing for girls. The government even issued a directive that no more than five thousand dollars could be spent on costumes for each Hollywood movie. To conform to this restriction, moviemakers began recycling costumes from previous films.

Increasing numbers of women took industrial jobs, replacing the men who had gone off to war. Because such feminine apparel as skirts and dresses were impractical on-the-job attire, women began wearing overalls and pants, leading to more women dressing in pants away from work. In fact, pants came to signify the contribution of women to the war effort.

Because of the restrictions of war, people became more imaginative in the ways they used clothing to express their sense of style. Simple black dresses became popular because they easily could be re-worn with different colored scarves, bows, and pins. Hairstyles became more ornate and imaginative. Men's clothing even became more casual and vibrant. While not in uniform, a man might sport

a brightly patterned tie. Soldiers arriving home from fighting in the Pacific brought with them colorful aloha shirts.

It took nearly two years after war's end for supplies of fabric and materials to return to normal. In 1947 the legendary fashion designer Christian Dior (1905–1957) introduced his New Look, which spotlighted women's clothing featuring fuller skirts and longer lengths.

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[*See also* **Volume 4, 1930–45: Little Black Dress; Volume 5, 1946–60: New Look**]

Sarongs

A sarong, also known as a pareo, is a free-fitting garment that, when popularized in the West, was worn by women primarily as a skirt or a dress. It does not, however, have clearly designated sleeves, buttonholes, or waistline. A sarong is instead a large, rectangular piece of cloth that is wrapped around the body and tied in place. Sarongs are multicolored and feature an endless array of patterns. When they became popular in the mid-1930s they suggested an exotic, friendly allure.

Sarongs have been prevalent in Asian cultures for centuries, where they were worn by both men and women, particularly on Pacific Ocean islands and in the Malay Archipelago, off the southeast coast of Asia. The striking patterns and colors on traditional sarongs were produced by a method known as batik, a slow and complex process of dying that involves covering the areas of the cloth

A woman wearing a modern-day sarong tied over her swimsuit.
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that are not to be colored with melted wax. The cloth is exposed to the dye or dyes, and then the wax is removed by placing it in boiling water. A sarong made by this two-thousand-year-old process may take well over a year to produce.

In the United States sarongs were popularized in the movies, especially by the popular actress Dorothy Lamour (1914–1996), who won stardom in the mid-1930s and remained a top screen personality throughout the 1940s, often cast as an exotic, sarong-clad island woman. Lamour's star-making role was in *The Jungle Princess* (1936), in which she played Ulah, an exotically beautiful female who grew up alone in the wilds of Malaysia. Lamour actually wore a sarong only in a fraction of her future films, yet her career was forever linked to the garment.

Sarongs were made of cotton or silk and, later, rayon. In addition to skirts and dresses, they have been worn as jackets, sashes, shawls, and head coverings. Sarongs can be folded several different ways and tied with knots before being placed on, over, or around the body. Sarongs not only have been used to cover the body. They also have made colorful curtains, window shades, tablecloths, beach or pool towels, wall hangings, and even bandanas for dogs. In the twentieth and twenty-first centuries they found increased popularity as a cover worn over swimsuits.

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Stockings

Long used to describe socks or any covering for the feet, the term "stockings" has come to refer to the sheer foot and leg coverings worn mainly by women. Once made of thick cotton or wool, stockings were mostly hidden under long skirts and only seen in provocative glimpses. Since the 1920s, however, women's skirt lengths have remained well above the ankle, and sheer, colored, embroidered, or patterned stockings have become a highly visible fashion accessory. Since the beginning of the 1940s most stockings have been made from nylon.

A woman modeling stockings held up with garters. *Reproduced by permission of © Hulton-Deutsch Collection/CORBIS.*

Knitted stockings have been commonly available since an English clergyman named William Lee (c. 1550–1610) invented a knitting machine in 1589. Though women had worn plain cotton or wool stocking for centuries, it took the rising hemlines of the 1920s to make stockings fashionable. Young women wearing their skirts at knee length wanted to show off their legs in pretty stockings. Soon embroidered cotton stockings appeared, but these became baggy around the knees after a few wearings. Even rayon, a new sheer fabric invented in Germany in 1915, had the same problem. Stockings made of silk held their shape better and soon became quite popular, though they were expensive. Manufacturers began to make stockings in a variety of flesh colors, and soon legs appeared almost bare, except for the seam that ran up the back. Silk stockings were held up by garters, elastic circles that fit tightly around each leg, or garter belts, elastic bands that went around the waist with several fasteners that hung down to secure the stockings.

Women liked silk stockings, but they were easily torn, so in the late 1930s scientists at the DuPont Company in Delaware be-

gan experimenting to create a stronger fabric. In the lab they called the result Polymer 6.6, and DuPont claimed that it was almost indestructible. They intended the fabric to be used for women's stockings, and they introduced it at the 1939 New York World's Fair, displayed as a giant stocking on a giant replica of a woman's leg. They named the new fabric nylon after New York, and stores quickly sold out of the new stockings. The first year that nylon stockings were available, women in the United States bought sixty-four million pairs. By 1941 20 percent of all stockings produced in the United States were made of nylon.

The new nylon stockings, or nylons as they came to be called, were very popular with women because they were comfortable, inexpensive, and attractive. In only a few years, however, World War II (1939–45) had started, and nylon was needed for the war. The new fabric was needed to make tents and parachutes and was no longer available for women's accessories. During the war years it was not uncommon for women to draw a black line down the back of their bare legs so that it would appear as if they were wearing stockings. Some women even used makeup to color their legs darker. When nylons appeared in stores again after the war, women lined up by the thousands to buy them.

By the early 1960s circular knitting machines could create seamless tubes of fabric to make nylon stockings without a back seam, and by the late 1960s very short hemlines had popularized sheer tights called "panty hose," which eliminated the cumbersome garter belt. By the last decades of the twentieth century, most women wore pantyhose or trousers with socks or knee-high stockings. Traditional stockings and garter belts have become rare but are still considered elegant and sexy by many.

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[*See also* **Volume 5, 1961–79: Pantyhose**]

Swim Trunks for Men

Swim trunks, shorts designed to be worn by men while swimming, came into fashion during the mid-1930s. Trunks replaced much bulkier types of swimwear, which covered the entire torso and had often been heavy and hot. Because many men wanted to visit beaches and pools in comfort and wanted ease and freedom of movement in their swimming clothes, they protested the bulky outfits that had been legally required for swimming.

In the mid-1930s swim trunks came to replace the bulky, restrictive swimwear men were required to wear. *Reproduced by permission of AP/Wide World Photos.*

The earliest swimmers probably wore nothing at all in the water. Through the ages, however, various cultures have had different customs of modesty and have imposed restrictions upon swimming and swimwear accordingly. During the nineteenth century people grew very modest about exposing the body and developed special bathing costumes. Though some English journalists spoke out against the new fashion, stating that wearing clothes while swimming was unsanitary, the extreme modesty of the time won out, and swimmers in Europe and the United States began wearing elaborate swimming costumes. An early men's bathing suit, designed by the Jantzen company in the 1880s, weighed nine pounds.

By the early 1900s men's bathing suits had become more streamlined but still covered much of the body. In 1916 beaches on Chicago's Lake Michigan required men's bathing costumes to be cut no lower on the chest than the armpits. Bathing suit bottoms had to have a "skirt effect" or a long shirt had to be worn over the suit. The bot-

toms themselves could be no more than four inches above the knee. A possible alternative was flannel knee pants with a belt and fly front worn with a vest. Failure to obey these rules could result in arrest for indecent exposure.

Such modest styles began to change during the 1930s. The invention of a rubberized thread called lycra made a new type of snug-fitting bathing suit possible, and a "nude look" came into fashion on beaches everywhere, with tight, one-piece suits that looked glamorous and made swimming easier. However, men still wanted to swim and relax on beaches bare-chested. In 1933 a men's suit called "the topper" was introduced with a removable tank top that allowed daring men to expose their chests when they wished. That same year the BVD company, which made men's underwear, introduced a line of men's swimwear designed by Olympic swimming champion Johnny Weismuller (1904–1984). The new BVD suit was a tight-fitting one piece with a top made of a series of thin straps that exposed much of the chest, while still remaining within the law.

In the summer of 1936 a male "no shirt movement" led many men to protest the chest-covering requirements. Although topless men were banned from beaches from Atlantic City, New Jersey, to Galveston, Texas, the men eventually swayed the legislature, and by 1937 it was legal for men to appear in public wearing only swim trunks. Since that time men's swimwear styles have changed little. Into the twenty-first century swim trunks have been either loose-fitting shorts in a "boxer" style or the tighter fitting "brief" style.

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[*See also* **Volume 3, Nineteenth Century: Bathing Costumes; Volume 4, 1919–29: Swimwear**]

Trousers for Women

Throughout much of Western history, women's clothing has been very different from men's clothing, and society has made strict

rules requiring individuals to dress according to their gender. For the most part these rules have defined trousers as men's clothing. For centuries society's disapproval prevented most women from wearing pants. Though in some Eastern cultures, such as those in China or Malaysia, both women and men have long dressed in trousers, most European cultures have only very recently permitted women to wear them. The trend began during the early 1900s, became more widespread during the 1920s and 1930s, and continued to grow, until by the late 1990s a majority of women regularly wore pants, not only for casual wear but also to work.

It was Eastern culture that inspired French designer Paul Poiret (1879–1944) to become one of the first to design pants for women. In 1913 Poiret created loose-fitting, wide-leg trousers for women called harem pants, which were based on the costumes of the popular opera *Sheherazade.* (Written by Nikola Rimsky-Korsakov [1844–1908] in 1888, *Sheherazade* was based on a famous collection of legends from the Middle East called *1001 Arabian Nights.*)

Trousers have always been the preferred dress of women who had to do physical work. The arrival of World War I (1914–18) gave many women jobs as men went to join the military. Though women who worked with the public still wore skirts, many women wore trousers and overalls to work in factories. After the war ended women were reluctant to give up the freedom of movement their pants had given them. Another French designer, Gabrielle "Coco" Chanel (1883–1971), loved wearing pants herself, often dressing in her boyfriend's suits, and she began designing pants for women to wear while doing sports and other activities. Chanel designed horseback riding trousers for women, who had previously ridden sidesaddle in heavy skirts.

During the 1930s pants continued to be stylish, although they were still shocking to many. Audiences were both fascinated and horrified by glamorous actresses of the time, such as Marlene Dietrich (c. 1901–1992) and Katharine Hepburn (1909–2003), who wore trousers regularly. Though some designers created tailored slack suits for women, wearing pants was still not widely accepted. Some conservatives considered women in pants unnatural and masculine. However, by 1939 *Vogue,* the respected fashion magazine, pictured women in trousers for the first time, and many women wore pants for playing golf or tennis and riding or bicycling.

The 1940s placed more women in wartime jobs as World War II (1939–45) began, and trousers once again got a boost in popularity. Although the very feminine look of the postwar 1950s discouraged many women from wearing pants, by the 1960s and 1970s extremely casual clothes were the fashion. By the late 1960s pants on women became completely accepted, first for casual wear and finally for the workplace. Fashion leaders such as Yves St. Laurent (1936–) designed dressy pantsuits. By the late 1990s two-thirds of women in the United States wore pants to work several times a week.

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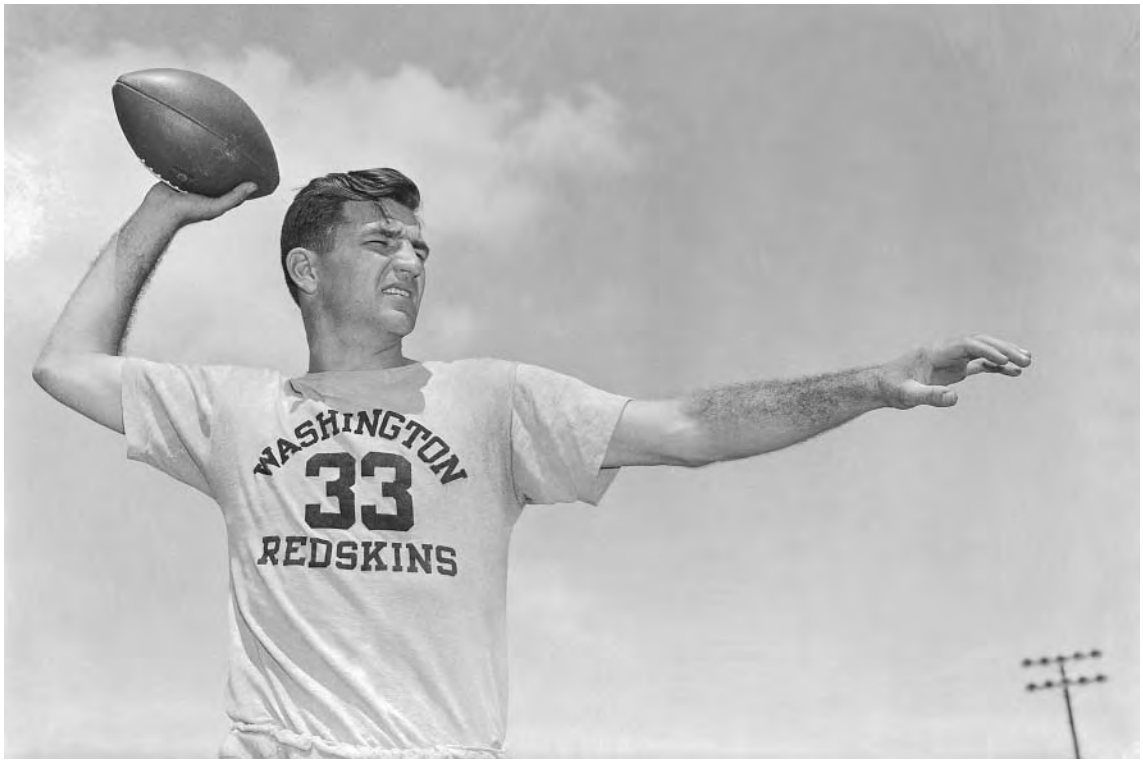
T-Shirt

Originally designed to be hidden under other clothes, the T-shirt has become one of the essential elements of casual fashion in the United States and around the world. The T-shirt, so-called because of its T-like shape, was issued as an undergarment to servicemen during the first two world wars (1914–18 and 1939–45). The short-sleeved T-shirt was made of soft cotton fabric, much more comfortable than the woolen undergarments typical since 1880, and it quickly became a favorite with soldiers and sailors alike.

The hard work of war soon found military men stripping down to their white T-shirts to do their jobs in relative comfort. By the end of World War II in 1945, pictures of sailors and soldiers working in nothing more than pants and T-shirts had become quite common. In 1942 T-shirted military men even appeared on the cover of *Life* magazine, one of the most popular magazines of the time, marking the transition of the T-shirt from undershirt to an acceptable outer shirt.

The return home of servicemen soon made the T-shirt an essential part of working men's wardrobes. The popularity of the T-shirt was further fueled by Hollywood. Films featuring male film stars in T-shirts associated the shirts with masculine power, sexual-



T-shirts, once worn only by servicemen under their clothes, soon displayed names of universities and sports teams. *Reproduced by permission of © Bettmann/CORBIS.*

ity, and youthful rebellion. Handsome Marlon Brando (1924–) wore a T-shirt that showed off his muscular build in the 1951 feature film *A Streetcar Named Desire,* and James Dean's (1931–1955) role in *Rebel without a Cause* (1955) linked the T-shirt with youthful distrust of authority figures.

Soon T-shirts were used to make political statements or simply to express a point of view. During the Vietnam War (1954–75) plain white T-shirts worn by young men associated them with a conservative political attitude, while more liberal (progressive) men wore tie-dyed or painted T-shirts. Women began to use the T-shirt to make their own statements during the sexual revolution of the 1960s and 1970s. The T-shirt's clingy fabric accentuated women's shapeliness.

The symbolism of T-shirts became much more obvious when T-shirts started carrying written messages. T-shirts displayed the widest range of opinions and messages, from the pleasant "Have a Nice Day" to offensive profanity and from college university names to professional sports teams. T-shirts turned their wearers into walk-

ing billboards for popular brands such as Nike or Old Navy. Whether you wanted to show your love of a local college, a brand of soda pop, or a favorite rock band, there was a T-shirt for you. At the beginning of the twenty-first century T-shirts continued to be an essential component of wardrobes around the world and were, along with blue jeans, the foremost examples of American fashion.

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Women's Dresses

Women's dresses had gone to great extremes in the 1920s, with very short hemlines and boyish styles. The change in dress styles in the 1930s was thus very dramatic, for the decade saw a return to femininity and distinct changes in cut and hemline. The depressed economic circumstances of the decade and later of the war years required simplicity in dress styles, but talented designers turned these constraints to their advantage, making slim fitting but stylish dresses in a variety of styles.

Printed fabrics allowed even plainly tailored women's dresses to show decoration. *Reproduced by permission of © Bettmann/ CORBIS.*

Perhaps the single biggest change in the 1930s was the lengthening of the hemline, which fell to mid-calf for day wear and to the floor for evening wear. Dresses were tube-shaped and very sleek, fitting closely through the torso and lacking billows or pleats in the skirt. Dressmakers achieved a flowing look either by using newer fabrics like rayon or by cutting fabrics diagonal to the direction of the weave, called a bias cut. Waists in general were tucked in closely, and the waistline was often accented with a belt. Late in the 1930s the desire for a very small

waist led to the reappearance of the corset, a confining undergarment that had gone out of style in the 1910s. Wartime dress restrictions soon put an end to this fashion revival, however, much to the pleasure of women who did not want to see the return of the uncomfortable corset.

Several elements of 1930s and early 1940s dress styles are especially distinctive. The first was the treatment of the back and buttocks. Many dresses were made to reveal large portions of the back, with great Vs that reached nearly to the waist, meaning the top neckline of the dress plunged down to the waist in the back creating a V shape. Dresses were also fitted very closely across the buttocks, marking the first time in history the true shape of women's rears were made a focus of attention. These styles were particularly visible in evening wear.

Another significant trend during the 1930s was the emergence of the print dress. Women bought simple dresses without fancy tailoring or decorative touches to save money, but they didn't want to look plain. Many women turned to printed fabrics as the solution. Checks, polka dots, flowers, and a variety of free-flowing designs in fabric allowed women to make a plain dress pretty.

The coming of World War II in 1939 brought further economizing to women's dresses. Hemlines rose once more to the knee or slightly above the knee, and fabrics such as rayon and silk that were needed for military use were rarely used. But basic dress styles did not change until 1947, when the New Look styles brought a new revolution in women's dress.

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[*See also* **Volume 4, 1919–29: Hemlines; Volume 5, 1946–60: New Look**]

Women's Suits

One of the most common outfits worn by women of the 1930s and early 1940s was the suit, a basic ensemble that paired a matching skirt and jacket with a blouse. Women's suits were one of the few choices of business wear for women, along with the skirt and shirtwaist or blouse, but they were also commonly worn for any type of daytime activity. All variety of fabrics could be used for women's suits, from wool tweed for cooler weather to silk or rayon, also known as artificial silk, for dressier occasions.

Following the general trends in women's dress during this period, the skirts with women's suits were very simple, without pleats or elaborate tailoring. They hung straight from the waist to a varying length from just below the knee to mid-calf. The matching jacket, however, was a much more versatile garment. In general jackets fit the body closely, and most had a cinched waist. The small waist was defined by a decorative belt or by tailoring that drew the jacket in sharply at the waist. Suits that flared at the hips accented the waistline. Another prominent feature of women's suits in the 1930s was wide shoulders. Shoulders were made to look broad and square with tailoring or padding. Necklines, most often cut in a deep V-shape, where the neckline plunged to the waist creating a V shape, to show off the blouse or neck ruff, could have lapels, or flaps on the front of a coat that fold back against the chest, similar to a man's suit.

One of the fashion innovations of the 1930s was women's use of the pants suit, also known as the slacks suit. Like many of the popular fashions of the 1930s, the pants suit was associated with a Hollywood starlet. Actress Marlene Dietrich (c. 1901–1992) wore men's clothes in many of her movies, but she was especially known for wearing masculine suits in her public appearances. Women's pants suits generally had flared or bell-bottomed trousers, and the jackets were tailored in slightly softer versions of men's styles. Pants suits were considered a little outrageous during the 1930s and 1940s, for people were still adjusting to the idea of women wearing pants.

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[*See also* **Volume 4, 1930–45: Men's Suits**]

Zoot Suit

The zoot suit was an exaggerated version of a typical double-breasted (two rows of buttons down the front) business suit of the 1940s, altered to make it both more casual and more hip. Very popular among young African American men, young Mexican American men often referred to as Chicanos, and others trying to look hip and current, the zoot suit had a long jacket with wide shoulder pads and narrow hips, and high-waisted baggy trousers with tightly pegged, or narrowed, cuffs. Zoot suits were often made in bright colors and worn with long watch chains, brightly patterned neckties, flat topped "pork pie" hats, and shoes with thick soles. The zoot suit style was closely identified with jazz music and the casual youth lifestyle of the 1940s.

Many different people have claimed to be the inventor of the zoot suit. In reality the style probably had its roots among poor black youth of the Great Depression era (1929–41). Unable to afford new clothes, many young African Americans wore suits belonging to older relatives, taking them in at the waist, hips, and ankles. A tailor and bandleader in Chicago, Illinois, named Harold C. Fox (1910–1996) claimed to have made the first zoot suit in 1941 because he liked the style of the cut-down suits he saw on poor urban teenagers. Fox and others liked the style because it was snug enough to look cool, yet loose enough to do the latest jazz dances. The new suit style became part of African American jazz culture from New York's Harlem neighborhood to New Orleans, Louisiana's French Quarter. It was common jazz slang to put a "z" at the beginning of words, so the suit became a zoot.

The new zoot suit soon spread to the West Coast, where young Chicanos took up the fashion. The pride and sense of identity that the zoot suit culture inspired in youth of color was threatening to many conservative whites, and some even reacted violently to the sight of young men wearing the distinctive zoot suit. Perhaps the most extreme example of this violence was the "zoot suit riots" that occurred in Los Angeles, California, in June 1943. Beginning from a fight between a few sailors and a few young people in zoot suits,

The flamboyant styling of the zoot suit captured the exuberance of the jazz culture with which it was associated. *Reproduced by permission of © Robbie Jack/CORBIS.*

the riots spread and lasted for two weeks, with hundreds of uniformed white sailors and servicemen attacking young Chicanos and African Americans, beating them and ripping off their suits. The police did little to stop the violence, and local newspapers spoke out in support of the servicemen's actions.

Once World War II (1939–45) began, fabric rationing caused the U.S. government to ban the zoot suit. The style never became widespread again, though the extremely baggy fashions popular among the youth of the 1990s can be seen as a descendant of the zoot suit.

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[*See also* **Volume 4, 1930–45: Men's Suits; Volume 5, 1980–2003: Baggy Jeans**]

Headwear, 1930–45

The severe hairstyles of the 1920s were replaced with softer styles between 1930 and 1945. Men and women grew their hair out slightly from the short styles popular in the previous decade. Men abandoned their slick, flattened styles in favor of clean, loose hair. Women, for the most part, wore their hair cut neatly above their shoulders, but some experimented briefly with longer styles inspired by glamorous movie stars such as Veronica Lake (1919–1973).

The most characteristic look of this period was waved hair. Both men and women encouraged any natural wave their hair might have or visited hairdressers for permanent or temporary waved styles. Men might not admit to professional help, however, as fashion trends favored natural waves for men. Women could freely wave their hair in many different ways: naturally, with the help of a variety of curlers, or with a professionally styled permanent.

More relaxed waved hair for men and women became popular as severe styles went out of fashion. *Reproduced by permission of © Bettmann/CORBIS.*

Most men were clean-shaven, except for older men who could not bring themselves to part with their beards. Negative attitudes about beards during this time were vividly described in the *New Statesman and Nation* in

August 1935 and quoted by Richard Corson in *Fashions in Hair: The First Five Thousand Years*: "a bearded man in America enjoys all the privileges of a bearded woman in a circus." The sentiment seemed to be true throughout the Western world. Although men shaved regularly, many kept neat mustaches, which they waxed, ironed, or trimmed daily. Eager for any way to make shaving even easier, men quickly embraced the electric shaver introduced in 1935, which allowed them to shave without water.

Both men and women wore hats during this period. Men continued to wear fedoras, a soft, crowned felt hat, but in many more colors than before. Felt hats came in a wide variety of colors: brown, dark or light gray, grayish blue, green, and even lilac. The most unusual colors were popularized by the flashy outfits worn by gangsters, members of criminal gangs, who were prominent in the news of the time. Women's hats remained small but not as close-fitting as the cloche hat of the 1920s. Women wore small brimmed hats or flat berets perched at an angle on top of their heads.

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Electric Shaver

For centuries men could not shave their faces without having water and soap, to soften their skin, and a sharp-edged object. With the advent of the electronic age, inventors and visionaries wanted to employ electric current to simplify and improve everyday living. Out of this desire came the electric, or dry, shaver, a device that employs electrically powered blades, rather than old-fashioned soap, water, and razor blades, to remove body hair.

Before the electric shaver was successfully marketed, quite a few attempts were made to develop and promote variations of the

device. The initial electric shaver patent was issued in 1898. A typical early model was called Lek-tro-shav and was sold in the 1910s. In order to work, a Lek-tro-shav had to be connected to a lightbulb socket. In the mid-1920s came the Vibro-Shave, whose handle included a tiny magnet and spring that also depended upon a lightbulb socket for its electric current.

As being clean shaven remained in style, men embraced the convenience of electric shavers. *Reproduced by permission of © Bettmann/CORBIS.*

Jacob Schick (1878–1937), a career U.S. Army officer, is credited as the inventor of what evolved into the modern-era electric shaver. Schick initially devised a shaver powered by an external motor but could find no one to market it. Then in 1921 he invented what he called the Magazine Repeating Razor, a predecessor of the injector razor, in which replacement blades were kept in the razor handle and were fed into position without having to touch the blade. Schick formed his own company and began selling this razor in 1926. Despite his early success, he continued to invent. He was determined to develop a dry shaver and did so in 1927. Schick's first electric shaver included a tiny motor and shaving head that were connected via a bendable shaft. The head consisted of cutters that reciprocated, or went back and forth in a repeating motion. By the end of the decade Schick established a second company, Schick Dry Shaver, Inc., to produce and market his invention. Sales initially were slow, but upgraded models were developed and the product gradually caught on with the public. The Schick Model S, the first to replace Jacob Schick's prototype, or original, was marketed in 1935. Two years later 1.5 million Schick electric shavers were sold. Meanwhile, other companies began producing electric shavers. Among the types marketed during the 1930s were the Remington Model E, Sunbeam Shavemaster, Arvin Consort, Braun Standard 50, and Rolls Razor Viceroy.

An engineer named Alexandre Horowitz (1904–1982) invented the rotary electric shaver, which employed rotating cutters. Horowitz was employed by the Netherlands-based N.V. Philips

Gloeilampenfabrieken (Royal Philips Electronics), a producer of radios and lightbulbs. Working with Schick's shaver, Horowitz developed his own rotating razor. Philips first marketed the rotary shaver in 1939; it was called the Philishave shaver. Horowitz's invention featured a single head; two-headed models were devised during World War II (1939–45) and marketed after the war. The various models of electric shavers were all welcomed by men seeking convenience and interested in the possibilities of electricity.

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Peek-a-Boo Bang

When film actress Veronica Lake (1919–1973) appeared in *I Wanted Wings* in 1941 she started a craze for a new hairstyle, the peek-a-boo bang. Her long blonde hair was parted on the left side, softly curled under at the ends, and often slipped in front of her face to cover her right eye. Her on-screen beauty quickly made her a box office star and inspired many American women to copy her hairstyle.

The peek-a-boo bang was a sexy style but very impractical, even for Lake herself. According to Richard Corson in *Fashions in Hair: The First Five Thousand Years, Life* magazine informed readers that "her hair catches fire fairly often when she is smoking." Working women found the style a real nuisance because it constantly blocked their vision as they bent over their work. For factory workers the style was actually dangerous; their dangling hair would often get tangled in machinery and cause work stoppages. But it took the government to end the craze for this impractical hairstyle. The fad became so disruptive to work in war plants in 1942 that U.S. government officials asked Lake to stop wearing her hair long for the duration of World War II (1939–45). Women switched to wearing more practical shorter styles or swept back pompadours.

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Pompadour

The pompadour, an elaborate hairstyle where long hair is swept up into a tall arrangement of curls or smooth waves on the top of the head, has been popular at many different times in history, mostly among women, though some men have worn pompadours too. During the early 1940s many fashionable women wore their hair in a pompadour style, brushing their hair up into a roll worn high on the forehead. Sometimes, the pompadour was just worn at the front of the hair, with the back left in long curls, and sometimes all of the hair was pulled up behind the front pompadour roll.

The pompadour took its name from an eighteenth-century Frenchwoman, Jean Antoinette Poisson (1721–1764), the Marquise de Pompadour. The marquise, as a woman of noble ranking in Europe was often referred, was the mistress of Louis XV (1710–1774), king of France. She was famous for her vast and expensive wardrobe and was the model for much of French fashion at the time. Her hairstyle, brushed straight back and lifted high above her forehead, was given the name "pompadour" after her. In the court of Louis XV and throughout the centuries that followed, many women have imitated the Marquise de Pompadour's elegant hairstyle.

The early 1940s still felt the pinch of the economic depression that had marked the 1930s. One result of the almost universal financial hardship was that many people looked to the movies for escape and entertainment. Copying the glamorous hairstyles of film stars became a way to rise above the grim reality of day-to-day life, and an elaborate hairdo did not cost much more than a simple one. During World War II (1939–45) many fabrics and other sewing supplies were rationed, that is, the government needed them for the war, and civilians could only obtain limited quantities. As during

the Great Depression (1929–41), women could still express their sense of individuality and fashion cheaply by changing their hairstyle. Many popular hairstyles of the day involved elaborate arrangements of curls and waves. Film stars such as Joan Crawford (1908–1973) and popular singers like the Andrews Sisters charmed audiences with their hair swept up in a pompadour, and many women of the 1940s imitated their look.

During the late 1940s a more masculine and military look took over women's fashions, and the glamorous hairstyles were abandoned. The pompadour would return in a surprising way on the heads of rebellious young men of the 1950s and early 1960s. One of the most famous male pompadours was worn by rock idol Elvis Presley (1935–1977).

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Waved Hair

Women adopted more feminine hairstyles between 1930 and 1945, growing out the boyish, short styles that had been popular in the previous decade. Though their hair was longer during this period, especially throughout the 1930s, women still wore what would be considered short hair; their styles were just softer and less severe than they had been during the 1920s. To soften their look, women waved their hair. They created waves at home by wrapping their damp hair around cloth strips, their fingers, or by securing their damp curls with bobby pins until they dried. Fake curls could be pinned to the head and were especially popular to wear with hats to accent the temples or in back of the head to make the hair look longer. At salons women could permanently wave their hair or get a wave made with a heated iron and held in place with Macassar oil (made from the seeds of a plant from the district of Macassar in eastern Indonesia) that would last nearly a week.

Men also wore wavy hair at this time. While women created unnatural waves and curls all over their head, men's waves were

made to look more natural. Any natural wave in a man's hair was often created by running the fingers through the hair. This created more body, or wave, in the hair instead of being plastered down as it had been in the previous decade. If a man had naturally straight hair he might go to a hairdresser or barber for help, but he would probably not admit to this if asked, because it was not considered appropriate for men to get permanent waves at this time. However, straight hair was almost never seen on either men or women during this period.

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Body Decorations, 1930–45

The extravagant, frivolous fashions of the 1920s were replaced by more practical decorations and accessories during the 1930s. The Great Depression (1929–41) and World War II (1939–45) put pressure on both men and women to simplify their wardrobes. The fanciful purses of the 1920s were replaced by the plainer clutch purse style, for example. Rather than buying different jewelry to adorn each different outfit, women instead favored simple styles or wore meaningful pieces to which they could add decoration, such as charm bracelets.

One trend for excess continued during these lean years, however. The fashion for wearing heavy makeup started during the 1920s lasted well into the next decades. Women blushed their cheeks with rouge, darkened their lips with a variety of lipsticks, and lengthened and thickened their eyelashes with mascara. According to Jane Mulvagh in *Vogue History of 20th Century Fashion,* in 1931 *Vogue* magazine reported that "we are all painted ladies today," adding: "Now we feel undressed unless we have the right shade of face powder, and if we lose our lipstick, we lose our strongest moral support." The rationing, or limiting, of luxuries during World War II highlighted the importance of makeup. Mulvagh noted that the British government "tried to ban cosmetics at the outbreak of war, but fortunately withdrew this ruling." Lipstick and rouge, she pointed out, were "the last unrationed, if scarce, indulgences of feminine expression during austerity [seriousness], and were vital for morale."

Men simplified their looks more than women did. With the rising popularity of sporty clothing styles during the 1930s and beyond, men abandoned other forms of ornament such as canes and pocket watches. The only pieces of jewelry men typically wore were a wedding ring if they were married, pins to hold down the collars

of their button-up shirts when they wore a tie and, if they were in the military, a metal identification bracelet.

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Charm Bracelet

A charm bracelet is a chain of silver or gold, worn around the wrist, to which individual jewelry symbols, called charms, are attached. Traditionally, the wearer, usually a woman, begins with a simple chain then chooses and adds charms that have personal meaning to her own life. Though jewelry bearing charms has been worn through the ages, the modern wave of popularity of the charm bracelet began in the United States during the 1940s and lasted into the early 1960s.

Originally a charm was an object that was thought to provide luck or protection to one who wore or carried it. Good luck charms, also called amulets, were worn on jewelry on the wrist and around the neck at least as far back as ancient Egypt, in about 3000 B.C.E. Around 500 B.C.E. the Assyrians, Babylonians, and Persians wore bracelets to which they attached small objects they believed had special powers. The modern charm bracelet fad began in England during the late 1800s, when Queen Victoria (1819–1901) began wearing a gold chain with lockets that contained portraits of her family. This introduced a new identity for the charm bracelet, as decorative jewelry with a personal meaning, rather than an amulet for protection or luck, and many women copied the queen by hanging glass beads and lockets from their bracelets.

During the 1940s, as American soldiers traveled through the cities of Europe and Asia, they picked up small jewelry charms as

souvenirs to take back as gifts to the women in their lives. Women attached these to bracelets that soon became quite popular, and American jewelers began to produce small symbols specifically for charm bracelets. By the 1950s charm bracelets had become a part of an American middle-class girlhood. Often the chain, in gold or silver, was given to a girl before she reached her teens, and charms were added throughout her life. Usually the charms symbolized turning points in the wearer's life, such as a sixteenth birthday, graduation, wedding, or the birth of children. Some charms represented interests or hobbies. A girl who loved horses might hang a silver horse or saddle from her bracelet; one who played tennis might buy or be given a golden tennis racquet. Charm bracelets thus became prized personal heirlooms, passed down to daughters and granddaughters.

Charm bracelets faded from popularity during the very casual fashions of the late 1960s and early 1970s, but they had a revival during the 1980s. Then, however, young women did not put together their personal bracelets but rather bought older charm bracelets that had been put together during the 1950s as part of a vintage, or antique, look. By the early twenty-first century fashion designers such as Louis Vuitton were introducing new charm bracelets.

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Clutch Purse

As more women entered the workforce, the decorative beaded handbags and more fanciful embroidered or tapestry purses of previous years were limited to dressy evening events. The clutch

Most clutch purses have a metal hinged clasp or snap closure. *Reproduced by permission of AP/Wide World Photos.*

purse became the standard for business or daytime activities. The clutch purse was a small leather or smooth, stiffened cloth purse with a metal hinged clasp or snap closure. Clutch purses were often neat, flat rectangles made of a plain color. Leather clutches were most often black or brown, but cloth purses could be of a color that complemented a woman's dress. Flat, tailored clutch purses were later replaced with larger purses, known as satchel purses, which women stuffed with necessities and slung over their shoulders. Satchel purses became especially popular during World War II (1939–45), when women needed to carry more things as they walked or rode public transportation to conserve gas for the war effort.

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Identification Bracelet

Servicemen wore an identification bracelet as part of their uniform during World War II (1939–45). Identification bracelets were bent metal bands or heavy chains with metal plates engraved with the key elements of his identification: his name, rank, and serial number. Although they first wore identification bracelets only during the war, men continued to wear their bracelets once they had returned home as a type of jewelry to signal their participation in the war. Identification bracelets continued to be popular as jewelry throughout the 1940s.

In the 1970s civilian, or non-military, Americans began wearing identification bracelets with the names of soldiers missing in action or taken as prisoners during the Korean War (1950–53) and the Vietnam War (1954–75). Civilian identification bracelets were made out of stainless steel, silver, copper, or aluminum. Once a soldier returned home, those who had worn a bracelet with his name sent the bracelet to him. If a soldier's body was found, people mailed their bracelets to his family.

Military identification bracelets continue to be worn, but more often identification bracelets are worn for medical reasons. People with life threatening allergies or medical conditions wear identification bracelets engraved with information that may help save their lives in case of emergency.

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Mascara

Named after the Spanish word for "mask," mascara is a type of makeup that is applied to the eyelashes to make them appear darker, longer, and thicker. Though women, and occasionally men,

Though women have used powders to darken their eyelashes for thousands of years, mascara has been sold in stores only since 1932. *Photograph by Kelly A. Quin. Copyright © Kelly A. Quin. Reproduced by permission of the photographer.*

have applied darkeners to their eyelashes for centuries, modern mascara was first created and sold around 1915, the beginning of a time when cosmetics were becoming increasingly popular.

At many different times women have used substances to alter their appearance according to the fashion of the day, so the idea of mascara is not new. For example, around 400 B.C.E. ancient Greek women rubbed powdery black incense into their eyelashes for a dramatic appearance. In the post–American Civil War (1861–65) United States, wealthy northern women shocked older society by wearing mascara on their eyes as a sign of prosperity. Mascara first became socially acceptable during the early 1900s, as women began to express their independence and seek an energetic, sexy new fashion. Along with the traditional dark mascara, made fashionable by popular film stars of the time, there was also brightly colored mascara with applicators that looked like crayons.

In 1915 an American named T. L. Williams noticed that his sister Mabel colored her lashes with a petroleum jelly called Vaseline, mixed with coal dust for color. He began to package and sell the product, calling it Maybelline. Williams sold his mascara successfully through the mail until the 1930s. Then, the heavy use of cosmetics had become so fashionable that more and more women wanted to buy mascara. In 1932 Maybelline created a special package of mascara that sold in stores for ten cents.

Early mascara was packaged in cakes with a tiny brush for applying it. A woman would wet the brush and then rub it on the cake of mascara to create a paste to carefully brush over the lashes. In 1957 famous cosmetics manufacturer Helena Rubenstein

(1870–1965) invented a liquid form of mascara that came in a tube with a brush inside.

For women who use cosmetics, and for some men, such as rock musicians, who wish to create a dramatic impression, mascara has remained popular into the twenty-first century. Though the general use of mascara to thicken and darken eyelashes has remained the same, there have been various improvements, such as the creation of waterproof mascara, non-irritating mascara, and mascara that curls the lashes.

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Footwear, 1930–45

The types of shoes worn by men and women during the 1930s were greatly determined by the effects of the Great Depression (1929–41) on their lives. Those impoverished by the Depression wore old styles, sometimes with holes in the soles. Others, who were lucky enough to gain wealth during this difficult time, set new trends in leisure wear that would influence the clothing of the masses following World War II (1939–45). Rationing, or limiting, of materials needed for shoes, such as leather and rubber, during the war introduced new practical styles of footwear.

The most fashionable men wore a variety of shoes before the war. White Bucs, or buckskin shoes with rubber soles, were popular with Europeans, and especially Americans, whose love of sport and leisure wear continued to grow. Bucs complemented the comfortable knit shirts and loose pants worn on vacation and while watching or playing sports. More formal leather shoes, including wing tips, were worn for business. During and after the war, men began to favor heavier soled shoes made from thick leather. Military boots called bluchers, which looked like heavy, blunt-toed oxfords, became especially popular among servicemen and college students. These thicker styles were part of the Bold Look for men that came into fashion later in the 1940s.

The Depression and the war interrupted a trend in women's footwear toward more glamour and women favored more practical styles of laced oxfords. The 1930s saw the introduction of a new feminine style called the peep-toed shoe that offered a glimpse of a woman's toes peeking out from a cutout at the tip of the shoe's toe. By the mid-1930s designers experimented with platform sandals featuring tall wood or cork soles and padded leather straps. One of the most distinctive styles featured gold-colored leather straps with a cork sole of six different colored layers. As the war drew closer, women abandoned these glamorous styles for more practical shoes.

The footwear of the 1930s and World War II offered practicality as well as style. *Reproduced by permission of © Lake County Museum/CORBIS.*

Lower-heeled pumps and oxfords became the most popular. Cloth and felt uppers replaced leather as supplies of the sturdy hide were restricted to the war effort. After the war women quickly returned to wearing the beautiful shoe styles of prewar times.

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Military Boots

Soldiers in combat often find themselves trudging through dense forests or arid deserts, or climbing up mountains in weather conditions ranging from steamy hot to icy cold. In such situations the type of military boot they have been issued will play a key role in their individual survival, not to mention their effectiveness in battle. While this seems logical, it was not fully acknowledged by the American military until World War II (1939–45), when it was recognized that standard-issue leather boots were not suitable for all soldiers in all combat situations.

Different types of boots for different types of terrain and tasks help keep military and civilian feet safe from the elements. *Reproduced by permission of © James Noble/ CORBIS.*

For centuries soldiers have worn military boots. Often such footwear covered half the leg, running all the way up to the knee, permitting the wearer to tuck in his trousers. A solidly built military boot was preferable to a common shoe, yet the importance of proper footwear for all soldiers went unacknowledged. For example, during the War of 1812 (1812–15), boots were issued only to generals and general staff officers, and not to common foot soldiers. In the American Civil War (1861–65), Union army artillerymen and cavalrymen (those fighting for the North) were issued boots while infantrymen, the soldiers most likely to spend long amounts of time marching, were issued only shoes.

Eventually, military boots became more than status symbols worn by officers

but denied infantrymen. Military boots were soon worn by all military men. While military boot styles evolved across the decades, they always were standardized. Some were knee-length, while others only reached the ankle; they were laced, made of leather, and either black or dark brown.

The realization that inadequate clothing directly translated to increased casualties evolved from experiences in World War II battles. During the campaign to take the Aleutian Islands, located 1,200 miles from the Alaskan Peninsula, from the Japanese, the majority of noncombat casualties resulted from inadequate clothing and overexposure to the cold climate. Trench foot, which resembles frostbite and is a direct result of exposure to the elements, also became a common problem among American soldiers. In the final phases of the campaign, soldiers were supplied with more appropriate cold-weather clothing, which included the substitution of insulated arctic shoes for leather boots.

In the decades after World War II, different types of military boots were designed for different terrain as wars have brought American soldiers into the jungles of Vietnam and the deserts of the Middle East. In 1965 fast-drying nonleather boots with nylon uppers were issued to soldiers heading off to Vietnam. Latter-day military boots feature ripple soles: soles that look like teeth and allow the boot to more firmly grip the terrain. They also include removable inner soles.

The attention the military gave to boot styles brought the footwear to the attention of the public around World War II. Military boots called bluchers became especially popular with young civilian, or non-military, men in the 1940s. Bluchers were heavy-soled, black leather, laced shoes; they looked like thick-soled, clunky oxfords. Bluchers were worn on college campuses across the United States and Europe. By the twenty-first century all types of military boots and shoes were sold on the commercial marketplace and remained favorite styles for young people.

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Peep-Toed Shoes

One of the more popular women's shoe styles of the 1930s was the peep-toed shoe, so named for the provocative view that it offered of the tips of the toes. Peep-toed shoes came in a variety of styles, but they typically had a high heel, a small upper that covered the sides of the foot and the instep, a strap around the heel and, of course, a small hole in the upper, right at the point of the shoe, that revealed the toes. Once open-toed shoes were only proper to wear on vacations at resorts, but now peep-toes shoes became acceptable for many daytime leisure activities. According to Lucy Pratt and Linda Woolley in their book *Shoes,* during World War II (1939–45) peep-toed shoes were banned as "frivolous and potentially 'dangerous.'" But when the war ended, women craving the glamour and feminine styling of high-heeled, peep-toed shoes brought the style back into favor.

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Suede Buc

Bucs, or bucks, were rubber-soled shoes whose uppers were made of suede or buckskin, a pliable leather with a soft, brushed surface. They were styled after the classic oxford shoe, which laced over the instep, or the upper part of the foot that is curved and that lies between the ankle and toes. The soles of the shoes were either

red rubber or blackened rubber. First popularized in the 1920s, white buckskin shoes were worn throughout the 1930s by the most fashionable men at vacation resorts and sporting events. Another popular color for Bucs was dirty Buc, so-named because the light tan color blended with dirt. In the days when men regularly polished their shoes, Bucs were an easy-care item. If they showed any discoloring from grime, all their owners had to do was quickly brush them. Bucs were marketed in the United States by G. H. Bass, a footwear manufacturer.

The popularity of the Buc may be directly linked to Great Britain's Edward (1894–1972), the duke of Windsor. Edward wore suede shoes with sporty suits at a time when it was considered a fashion mistake to wear casual shoes with suits. The duke even initiated a controversy when he donned brown suede shoes with a dark blue suit, which was considered an inappropriate match. Combining the two was eventually accepted, however, because Edward was considered a fashion trendsetter.

During World War II (1939–45) Bucs went out of style because the leather and rubber required to produce them were needed for the war effort. When men exited the military at the end of the war, they longed to return to the comforts of civilian life. This yearning for informality resulted in more casual clothing styles and the renewed popularity of the Buc. The shoe was more comfortable than the traditional 1930s stiff leather business shoe, even though it basically was the same cut, or the rigid standard-issue low leather military boot or blucher that soldiers wore throughout the war. During the postwar years Bucs became fashionable casual shoes. While formality still ruled in the workplace, men occasionally wore Bucs in darker colors for business purposes with woolen worsted, a lightweight wool, or tweed suits.

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Weejuns

By the mid-1930s shoes handmade by Norwegian fishermen during their off-season became incredibly popular in Great Britain and the United States. These leather shoes featured slip-on styling, a moccasin toe, which was identified by the U-shaped leather inset stitched around the top of the shoe's front, and a strap sewn across the instep. The strap on Weejuns often had a diamond-shaped cutout in the center. These shoes came to be known as loafers in later decades. A variation on this moccasin-toe shoe was called the Norwegian-front shoe and featured laces over the instep. Weejuns were typically made in solid colors, but some styles were made of contrasting pieces of dark and light leather. These shoes became an important part of the fashionable preppy look of the 1950s and 1980s.

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[*See also* **Volume 5, 1946–60: Preppy Look**]

Fashion, Costume, *and* Culture

Clothing, Headwear, Body Decorations, and Footwear through the Ages

Volume 5:
Modern World Part II:
1946 – 2003

SARA PENDERGAST AND TOM PENDERGAST

SARAH HERMSEN, *Project Editor*

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Post–World War II: 1946–60

The world woke up from a six-year-long nightmare in the summer of 1945. World War II (1939–45), which had pitted the Allied forces of the United States, Britain, France, Russia, Canada, Australia, and other nations against the Axis forces of Germany, Japan, Italy, Austria, and others, finally ended, but the effects of the war lingered on for years afterward. The economies of Europe and Japan were in ruins, and people around the world struggled to recover from the deadliest war in human history. Yet over the next fifteen years, the world did recover. Led by the United States, the economies of the world expanded and people in the West enjoyed new access to consumer goods. Meanwhile, countries such as the Soviet Union and China embraced a radical form of government known as communism. Political differences between the United States and the Soviet Union, headed by Russia, soon led to the Cold War (1945–91), and nations across the globe aligned themselves with one of the two world powers. Amid the difficulties and excitement of postwar recovery, economic expansion, and renewed conflict, people turned to fashion for relief from their worries and for ways to express themselves.

Postwar politics

Changes in world politics proved to be very important in the years after World War II. The United States and Russia were allies

Following World War II, there was an emphasis in American society on conforming to standards of dress and behavior. *Reproduced by permission of © Bettmann/CORBIS.*

during the war, but that friendship would not last for long. The problem was that the two countries had very different ideologies, or ideas about how political and economic systems should work. The United States was a capitalist multiparty democracy, which meant that people had the opportunity to seek out economic gain for themselves and that all citizens had the right to elect their representatives from among several political parties. Russia, which headed an alliance of nations that came to be known as the Union of Soviet Socialist Republics, or the Soviet Union, was a Communist state. Individuals could not own property, and the profits of everyone's labor were pooled and distributed by the government, which was controlled by the Communist Party. The Soviet Union granted everyone the right to vote, but voters could only choose representatives selected by the Communist Party. In practice it was the party that controlled the state, and the people had little say.

The United States and the Soviet Union were so opposed to each other that each suspected the other of seeking to control the world. As soon as World War II ended tensions grew between the

two countries, called superpowers because they were the strongest countries to emerge from the war. Both countries developed powerful nuclear weapons that they could use to destroy the other. Both countries created huge armies and posted them near each other's borders. They began to spy on each other, and they tried to convince other countries to join with them against the other. They created a world in which countries had to choose sides and join with the capitalist West or the Communists. Their conflict, which lasted until the collapse of the Soviet Union in 1991, was called the Cold War, and it dominated the world politics of the era. In the capitalist West economies boomed and people enjoyed access to a range of consumer goods, including fashionable clothes and shoes; in the Communist world people lived in very basic conditions and cared little about such luxuries as fashion. For example, in Communist China, all people were required to wear simple clothing to show that there were no differences in social class. Fashionable attire in the postwar world was only made in capitalist countries, making the West the center of fashion between 1946 and 1960.

The rise of consumerism

The United States emerged from World War II the most powerful country in the world. Though it had spent billions of dollars fighting the war, it sustained little damage. In fact the war had strengthened the United States's ability to produce goods, and the United States found the ruined economies of Europe and the rest of the world markets hungry for U.S. products. The United States created a plan to help rebuild the economies of Europe called the Marshall Plan, named after the U.S. secretary of state George Marshall (1880–1959). It provided aid to European countries in exchange for a commitment to capitalism. The United States helped Europe recover, and in turn European countries became the biggest consumers, or users, of U.S. goods.

Helping others helped the United States, and its economy boomed in the 1950s. This boom helped create a condition called consumerism, which meant that people had enough money to allow them to produce a range of goods beyond the bare necessities. Americans purchased televisions, automobiles, homes, and clothes in record numbers. They were encouraged by an advertising industry that developed a range of ways to convince people to buy their

DRESS IN COMMUNIST CHINA

For many centuries China and its clothing styles had been isolated from the rest of the world. Though some Chinese began wearing Western clothes in the early twentieth century, the vast majority of Chinese preferred traditional Chinese garb, including, among the upper classes, ornate dresses, gowns, and jewelry. By contrast the Communists who came to power in China in 1949 prided themselves on wearing standardized uniforms that showed no differences in rank or sex. Photographs of Communist leaders from the early 1940s show them wearing military-style tunics (simple shirts), trousers, and cloth peaked caps, which were essentially the same styles they would usher in upon taking control of the country at the end of the decade.

The Chinese Revolution led by the Communists in 1949 was a widespread social as well as political upheaval. Almost overnight it changed the lifestyle and clothing of people in even the most remote villages of China. Once Communist troops were established in cities, they sent in administrators to issue uniforms to workers in various industries. Factory workers and technicians were issued dark blue cotton cloth uniforms that were almost identical to the standard green Communist military uniform. Administrative and clerical workers were outfitted in gray versions of the same clothes. Men and women wore exactly the same garments. Before long the Communist Party's grip on the country and its fashions was secure.

Chinese clothing quickly became standardized. While no direct orders were issued, it became generally understood that it was not patriotic to dress fashionably. People dressed in blue or gray cotton, padded for winter wear, and clothing made of expensive fabric was discouraged. Western-style suits disappeared almost overnight, replaced by the gray Chinese tunic suit. Women put away their stylish silk stockings and high-heeled shoes and instead put on their shabbiest clothes. Cosmetics and jewelry disappeared from view. Those who refused to comply with the new style could expect a public reprimand or a lecture from one of the local Communist Party officials.

Chinese dress was also influenced by the other major Communist nation, the Soviet Union. Women wore the fashionable Lenin suit worn by Soviet leader Vladimir Lenin (1870–1924), a jacket-and-trouser combination featuring a large turned-down collar, side buttons, and side pocket. The greatest single influence on dress in Communist China, however, was Communist Party head and supreme leader Mao Tse-tung (1893–1976; also known as Mao Zedong). From his earliest days in power, he recognized the power of dress to present a shared national identity. The shapeless four-pocketed worker's jacket he favored became the dominant dress for Chinese men and women from the 1950s to the 1970s. Dubbed the "Mao suit" in the West, it briefly found favor among political radicals in Europe and the United States.

products. Advertisements on television and radio, and in magazines continually urged Americans to purchase more and more goods. The result was the creation of what historians now call a consumer society, where the consumption of non-necessary goods and services drives the economy.

One of the biggest industries to benefit from the end of the war and the rise of consumerism was the fashion industry. People

had grown tired of the clothing restrictions that governments had enacted during wartime, and soon returned to wearing luxurious and expressive clothing. New fashion trends such as the New Look and the American Look for women and the Bold Look for men offered more lavish styling and richer fabrics than had been available for years.

Clothing manufacturers who had produced millions of military uniforms for servicemen fighting in World War II had figured out how to mass-produce clothing, and in the years after the war they began to market well-made and even stylish clothes to common people. Stylish clothing once had been only for the rich, but after World War II members of the ever-growing middle class could afford good clothes. Fashion magazines like *Esquire* for men and *Vogue* for women promoted these new fashions, and giant national retailers like Sears and J.C. Penney sold them.

Conformity and rebellion

The end of one war and the beginnings of the Cold War created real stresses in American social life. Soldiers returned from the war eager to return to normal life, to buy homes, start families, and hold regular jobs. There was a national enthusiasm for a return to normality that created pressures for people to conform to standards of dress and behavior. Businessmen were happy to have a uniform, the gray flannel suit, for their daily work dress, and women embraced mix-and-match sportswear and clingy sweaters with real enthusiasm. Men wore crew cuts and women wore bouffant and beehive hairstyles. The 1950s are often simplified as a time of great conformity, a time when everybody wanted to act, think, talk, and dress the same.

By the mid-1950s, however, a growing movement away from the conformity and regularity of adult culture developed in both Europe and the United States. Teenagers in Europe and the United States began to reject the values and conventions of their parents. They listened to a new form of music called rock 'n' roll, and they adopted new rebellious clothing styles. By the late 1950s the Western world saw the emergence of a definable youth movement, and in the 1960s that movement would begin to dominate fashion.

The sweeping political and social changes of the years 1946 to 1960 had a direct relation to the fashions that people wore. From

women wearing the billowy New Look dresses of 1947 to the gray-flannel-suited businessmen of the early 1950s to the dangerous-looking greasers of the late 1950s, the way people dressed reflected their attitudes about the changing social and political climate of the period.

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Clothing, 1946–60

During World War II (1939–45) fashion had taken a backseat to the war effort, and dress designers had been severely limited in what they could make as governments placed severe restrictions on the kinds and amounts of cloth designers could use. In the fifteen years that followed the end of the war, fashions in the West went through a series of sweeping changes. Women's fashions reached levels of richness and luxury that had not been seen since the turn of the previous century. In addition, fashions across Europe and the United States highlighted women's femininity and Paris, France, reclaimed its spot as the fashion capital of the world.

In 1947 French designer Christian Dior (1905–1957) introduced a collection of women's clothes that shattered all the wartime rules. Called the New Look, this collection was most notable for its long, billowing skirts with many pleats. One of his dresses used fifteen yards of fabric. Many people were offended by the excess of Dior's collection. They felt his dresses were an insult to a world economy that was still deeply troubled after the war. But Dior's New Look soon became extremely popular. Wealthy women clamored to wear his dresses, and manufacturers soon copied his styles, introducing a range of clothing modeled on the New Look. For the next seven years, Dior's look, which included soft, rounded shoulders, a narrow waist, and accessories like gloves and umbrellas, was the single biggest influence on fashion.

Dior's New Look was part of a larger return to femininity across the Western world. The war years had forced women into unusual roles. Many worked outside the home for the first time, and the clothes they wore did not accentuate their female forms. As men returned from the war to claim jobs and start families, women also returned to more traditional roles. During the Great Depression (1929–41) and World War II women's magazines had emphasized

Teenage girls going through racks of ready-to-wear skirts. In the 1950s, young people began to wear styles quite different from those favored by their parents.
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career advice for women, but following the war they focused much more on beauty and fashion. Advertising increased greatly and showed women how they could use makeup, accessories, and clothing to make themselves more appealing. All of these influences helped encourage women to choose more feminine clothing.

The rise of ready-to-wear

Ever since the nineteenth century Paris had dominated the world of fashion. The best designers lived in Paris. They introduced their styles, and those styles were loved and copied around the world. But when German conquerors took control of France during World War II, the dominance of Paris was interrupted. Some French designers left their country, and designers in the United States and England looked to develop fashion houses of their own. (A fashion house is the term for a small company that designs, makes, and sells high-quality clothing and accessories. It is usually associated with a single designer.) After the war the daring designs of Christian Dior,

Cristóbal Balenciaga (1895–1972), Hubert de Givenchy (1927–), and others helped refocus attention on Paris, and Paris did remain an important center for fashion. However, the emergence in the 1950s of Italian designers such as Roberto Capucci (1930–) and Simonetta Visconti, and of American designers such as Claire McCardell (1905–1958), seriously challenged French dominance of women's clothing design.

Another major challenge to the dominance of the Paris fashion houses was the rise of the ready-to-wear clothing industry controlled by large international corporations. Before the war if a person wanted well-made clothing they had to have it custom made by a tailor, and they paid a premium price. During the war manufacturers developed skills in making clothing, especially military uniforms, that allowed them to make quality clothing to fit different sizes of people. As a result regular people could now afford well-made, quality clothing called ready-to-wear, because it was purchased ready to wear without need for alterations from a tailor. Ready-to-wear clothing companies sent representatives to the major fashion shows, purchased top-quality clothing, and then made and marketed clothing lines based on high-fashion designs. This allowed common people to wear fashionable-looking clothes, but it certainly changed the fashion industry. The Paris fashion houses clothed the very wealthy, and the ready-to-wear industry provided inexpensive imitations for the masses. Before too long the designers figured out that there was more money to be made selling to the masses, and they began to develop ready-to-wear lines of their own. This was a major change in the fashion industry from the first half of the century, and it continues to this day.

Conformity and the youth explosion

One of the drawbacks of the rise of the ready-to-wear industry was that it allowed everybody to look the same. Major retail chains such as Sears and J.C. Penney sold clothes nationwide in the United States, and they didn't make major changes in their clothing lines from year to year. Also, the trend in the United States after the war was to fit in with the crowd and not cause a disturbance. These trends led to real conformity in the way that Americans dressed. People didn't want to stick out and look different, so they chose safe, conservative clothes. For businessmen this meant the gray

flannel suit, the uniform of the white-collar, or business professional, worker. For women this meant a simple tight-waisted dirndl skirt and a sweater, or a range of mix-and-match sportswear. This mix-and-match look for mature women was known as the American Look. And for college students the favored look was called the Preppy Look.

While American adults valued conformity in their clothing styles, in the mid-1950s young people began to develop distinctive styles of their own. In France in the late 1940s young people calling themselves "Existentialists" dressed in shabby clothing to show their disdain for fashion. As their name implied, they existed just to exist, so clothes didn't matter so much. A similar group of Americans called themselves beats, or beatniks. Both groups favored jeans for men and women, leather jackets, and the color black. In England

BILL BLASS

Bill Blass (1922–2002), born William Ralph Blass in Fort Wayne, Indiana, is an icon of modern American fashion, famed as one of the most influential twentieth-century clothing designers. During his childhood he was charmed by such stylish 1930s Hollywood stars as Carole Lombard (1908–1942) and Marlene Dietrich (c. 1901–1992). He also was entranced by the glamorous world of New York society and expressed this fascination by drawing and sketching clothing designs. In 1940 he moved to New York to work in the city's Seventh Avenue fashion district.

Blass designed everything from sportswear to eveningwear, creating bouncy resort clothes and shapely evening gowns. While he dressed working women and housewives, his designs primarily appealed to style-conscious, upper-class American women, such as socialites, actresses, and first ladies. Nancy Reagan (1921–), wife of U.S. president Ronald Reagan (1911–), has often spoken highly of his clothes, describing them as comfortable, wearable, and pretty.

Blass favored a range of materials, including worsted woolens, a lightweight wool, crepe, cashmere, and satin. His clothes often united the traditionally masculine such as gray flannel and pinstripes, with ultrafeminine spangles and touches that conveyed 1930s glamour.

In 1967 Blass became the first American designer to create menswear along with women's clothes. His initial men's designs were on the outrageous side and even included kilts, knee-length pleated skirts. Eventually his men's creations became more conventional and more marketable.

Before Bill Blass most American fashion designers were anonymous. Manufacturer names appeared on clothing labels, rather than the individuals who created the designs. Blass changed all this. He was a charming, outgoing man and he promoted himself, circulating among and socializing with his clients and developing a public identity. Eventually, his name appeared on the labels of his clothes. This change helped to alter the identity of American fashion designers, allowing them to become brand names and celebrities in their own right. Blass, in addition, enjoyed attending the foremost New York social

stylish youths pursued the teddy-boy look, wearing long jackets with velvet collars and other extravagant outfits. By the mid-1950s, however, youth styles had gone more mainstream. The rise of rock 'n' roll music encouraged youths around the world to rebel against their parents' values, and one of the main ways they did so was through clothes. The uniform of the rebellious rocker consisted of blue jeans, a T-shirt, a leather jacket, and black boots.

The 1940s and 1950s were a fascinating time for fashion. On the one hand there were daring innovations in style, offered by big-name designers; on the other hand many people tried to look like everyone else by buying ready-to-wear clothes from major chains. It was a time when even the rebels tried to look just like other rebels, and little girls around the world took their fashion cues from a teenage fashion doll named Barbie.

events. He appeared in person at stores across the country, and he offered his name and his designs to countless charities. He donated ten million dollars to the New York Public Library and actively funded AIDS-related programs.

In 1970 Blass established Bill Blass Limited, which marketed everything from perfume to chocolate, bed linen to furniture, sunglasses to shoes, American Airlines uniforms to the interiors of Lincoln Town Cars. By the 1990s Blass had entered into almost one hundred licensing contracts, which allowed another company to sell a product he designed. His fashion empire was earning seven hundred million dollars per year. He presented his last collection in September 1999, just prior to retiring and selling his company for a reported fifty million dollars. During his last years he worked with Indiana University on a retrospective of his career. The exhibit opened after his death in 2002.

Throughout his career Blass was much honored. He won the Coty American Fashion Critics Award in 1961, 1963, and 1970. He earned the Council of Fashion Designers of America Lifetime Achievement Award in 1987 and the Humanitarian Leadership Award nine years later.

Bill Blass, great American fashion designer. *Reproduced by permission of © Bettmann/CORBIS.*

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American Look

In fashion history the late 1940s are best known for the introduction of the New Look, a return to luxurious feminine clothes that was begun by French designer Christian Dior (1905–1957). Across the ocean, however, American designer Claire McCardell (1905–1958) was creating a revolution in fashion of her own. During World War II (1939–45), when French designers were inactive, McCardell began to design clothes that could be worn every day by busy women. In *Fashion: The Mirror of History* McCardell is quoted as saying: "I belong to a mass production country where any of us, all of us, deserve the right to good fashion." Among her first designs was a bias-cut dress. A bias-cut meant that the fabric was cut diagonally across the weave, allowing the dress to have a soft and flowing shape. McCardell also invented the popover dress, which was meant for comfortable wear around the house. Women could move easily in these dresses, and in McCardell's other designs. Observers soon hailed McCardell's designs as the American Look.

Above all else American Look clothes were simple and practical. McCardell's bias-cut dresses had adjustable waistlines and side pockets. Her dirndl skirts were slim at the waist and flared outward and could be paired with her clingy tops and light sweaters. Her

ballerina leotards were stretchy and fit a variety of shapes, and she eliminated the girdle, a restrictive undergarment. McCardell was fond of simple fabrics like denim and wool jersey, a soft, stretchy woven fabric. Others soon followed McCardell's example and developed an entire range of clothing that became associated with the American Look.

The American Look had a tremendous influence on style in the United States and Europe throughout the 1940s and 1950s. Many other designers sought to make simple, comfortable women's clothes that didn't restrict movement. McCardell and others developed American Look mix-and-match sportswear, bathing suits, winter wear, coats, and other items. Interestingly, accessories like gloves and umbrellas, so important to the New Look of designer Christian Dior, were not required for a well-dressed American Look woman. The influence of the American Look's casual comfort was felt through the end of the century.

Claire McCardell designed simple, comfortable everyday clothes for the busy American woman. *Reproduced by permission of © Bettmann/CORBIS.*

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[*See also* **Volume 5, 1946–60: New Look**]

Bikini

During World War II (1939–45) the United States government directed that the amount of cloth in women's beachwear be

The bikini was an aftereffect of fabric rationing during World War II, when cloth used in women's swimwear had to be reduced by 10 percent.
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reduced by 10 percent to conserve fabric which was needed in the war effort. As a result swimsuit manufacturers produced suits featuring bare midriffs. Such garments, however, were downright conventional when compared to what was to come right after the war, with the invention of the bikini: a skimpy, two-piece bathing suit consisting of a bra top and two reversed cloth triangles attached by a string.

The bikini was devised separately but simultaneously in 1946 by two Frenchmen, Louis Réard (1897–1984) and Jacques Heim (1900–1967). Réard, an engineer, named his creation after Bikini, a Pacific Ocean atoll, a string of coral islands, where the United States government was testing nuclear bombs. Heim, a clothing designer, named his version atome, the French word for atom, and announced that it was the world's smallest bathing suit. Réard countered his competitor by calling the bikini smaller than the world's smallest bathing suit. Both parts of his suit consisted of only thirty inches of fabric. It was in fact so tiny that no French model would wear it in public. A nude dancer finally agreed to be photographed wearing one. After a picture of her in Réard's bikini was published, she received close to fifty thousand fan letters.

At first the bikini was considered risqué and was even banned in beauty pageants and on many European beaches. Its rise in popularity was directly linked to its being worn by attractive young movie actresses. British actress Diana Dors (1931–1984) wore a mink bikini at the 1955 Venice Film Festival, and American stars Marilyn Monroe (1926–1962) and Jayne Mansfield (1932–1967) were photographed in them in the 1950s. The 1950s screen icon who most famously put on the bikini was Brigitte Bardot (1934–), a French movie star. Bardot wore it on the French Riviera and in the film *Et Dieu . . . céa la femme* (1956), also known as *. . . And God Created Woman.*

The bikini was not worn on American beaches until the 1960s, when its rise as an acceptable mode of swimwear was linked to pop-

ular culture. First, pop singer Brian Hyland (1943–) celebrated the bikini with his hit song, "Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini" (1960). The lyrics depicted a woman, wearing a bikini for the first time, who was "afraid to come out of the water" because she was embarrassed by her scanty attire. A couple of years later, it was boldly worn by Ursula Andress (1936–) in *Dr. No* (1962), the first James Bond movie. Bikinis then became the favored attire in a cycle of popular, teen-oriented sun-and-surf movies, beginning with *Beach Party* (1963). The word even was worked into the titles of a number of these films: *Bikini Beach* (1964); *How to Stuff a Wild Bikini* (1965); *Dr. Goldfoot and the Bikini Machine* (1965); *The Ghost in the Invisible Bikini* (1966); and *It's a Bikini World* (1967). Raquel Welch (1942–) wore a fur bikini playing a cavewoman in *One Million Years B.C.* (1966). By then the bikini was fast becoming a basic beach outfit.

Women favored bikinis because of their stylishness and the liberating nature of their design; wearing them provided women the opportunity to publicly display their bodies. Men liked bikinis because they showed off more of the female body.

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Bold Look

The Bold Look was a style in men's clothing and accessories that sought to answer the conservatism, or reserved nature, that had characterized men's dress during the Great Depression (1929–41) and World War II (1939–45). It was created by the editors of *Esquire* magazine, the most popular men's magazine of the period, in the spring of 1948, most likely as a male answer to the popular women's styles of the day, the New Look and the American Look.

The Bold Look encouraged men to make bold choices in the hats, shirts, shoes, and accessories that they wore with their suits.

For example, *Esquire* urged men to wear shirts with the "command collar," which had a wider spread than normal collars. The magazine urged men to wear boldly striped neckties tied in a Windsor knot, a wider knot, heavy gold cuff links and wide tie clasps, and snap-brim hats, felt hats that tipped up in back and down in front, with a dented crown. They even urged men to be more daring in their choice of color for their suit.

The Bold Look enjoyed just two years of popularity, in 1948 and 1949, before it was ushered out of style by the tendency of men to make very conservative choices in their formal and business wear. The 1950s became the age of the gray flannel suit when most men simply wanted to fit in, not stick out with *Esquire*'s Bold Look.

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[*See also* **Volume 5, 1946–60: Gray Flannel Suit**]

Furs

People have worn animal furs since the dawn of time. The earliest known hunters and trappers captured and killed animals not only to provide themselves and their families with food, but to stitch together the fur—the thick, smooth, hairy coat of animal skin—to make warm clothing. People soon developed other fabrics that provided warmth, yet at certain times in human history fur became a fashion statement, indicating great wealth and luxury. A fur coat, wrap, hat, or stole might be made of the soft and luxurious furs from mink, sable, ermine, fox, or muskrat.

The 1950s saw a return of enthusiasm for furs. Following years of frugality and uniformity in clothing due to restrictions placed on clothes during World War II (1939–45), women wore furs to show off their wealth and status. The enthusiasm for furs could be seen in popular fashion magazines as well as in such movies as *The Lady Wants Mink* (1953), *Make Mine Mink* (1960), and *That Touch of*

Mink (1962). The 1950s craze for furs recalled a similar craze from the last prosperous economic time, the 1920s, which saw such movies as *Ermine and Rhinestones* (1925), *Orchids and Ermine* (1927), and *The Lady in Ermine* (1927).

Though wearing furs has long indicated wealth and a taste for luxury, some people consider killing animals for clothes to be cruel. As early as 1961 the Disney film *101 Dalmatians* depicted the villain, Cruella de Vil, as driven by a crazed desire for animal fur. By the late twentieth century a combination of increased environmental awareness and sensitivity toward animals had made wearing fur extremely controversial. Animal rights activists claim that fur-bearing animals suffer needlessly and are slaughtered just to produce a nonessential consumer product that appeals to the purchaser's vanity. Due to the controversy several celebrities and other people who wear fur have switched to fake fur.

Worn for warmth since prehistoric times, fur also makes a fashion statement about the wearer's wealth and status. *Reproduced by permission of © Joseph Schwartz Collection/CORBIS.*

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[*See also* **Volume 3, Nineteenth Century: Fur**]

Gray Flannel Suit

The 1950s were a time of conformity in the United States and in American fashion. Middle- and upper-class families by the thousands moved out of the nation's cities and resettled in suburban, or

Gregory Peck in *The Man in the Gray Flannel Suit.* In the 1950s, the gray flannel suit was the standard uniform of office workers. *Reproduced by permission of The Kobal Collection/20th Century Fox.*

residential, communities. Husbands commuted into the cities to work, while their wives raised the children and maintained the home. At the office, casual attire was forbidden. Office workers at all levels were required to dress formally. The outfit of preference for the up-and-coming corporate executive of the 1950s was the gray flannel suit: a single-breasted, three-buttoned outfit featuring narrow lapels and shoulders and tapered trousers that lacked pleats. Rounding out the look was a pale blue or white button-down collar shirt, cuff links, a conservative striped tie, and shiny black or brown leather wing-tipped shoes. A single-breasted tweed overcoat and a brimmed hat were added during colder weather and a drip-dry raincoat was worn during stormy weather.

Gray flannel suits were strictly for office workers; they were impractical for factory workers or day laborers. Because men generally are less style-conscious than women, the look of the gray flannel suit did not vary from season to season. It remained the standard businessman's uniform even after synthetic materials that were lighter and easier to launder appeared on the fashion scene in the mid-1950s.

The man in the gray flannel suit is one of the enduring images of the 1950s. Such a man is conservative and loyal to the organization for which he works. He grasps his black or brown leather briefcase and nervously glances at his wristwatch as he stands on a commuter train platform. This gray-flannel-suit state of mind was explored in *The Man in the Gray Flannel Suit,* a best-selling novel (1955) by Sloan Wilson (1920–) that was adapted into a Hollywood movie in 1956 starring Gregory Peck (1916–2003). It is the story of a New York advertising executive, trapped in the fast-paced, competitive corporate world, who undergoes a crisis of values.

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Mix-and-Match Clothing

The trend during the 1950s to wear matching clothing ensembles was followed by women from every social class. After the rationing, or limiting, of fabrics during World War II (1939–45), women embraced the availability of luxuries once again. Their outfits reflected the flood of products on the market. Accessories once limited by the war were available in all price ranges. Women eagerly accented their flowing skirts with an array of hats, gloves, belts, handbags, and shoes. But by the 1950s women's desire to accessorize began to fade. To combat falling sales, manufacturers advertised a new fashion: mix-and-match clothing.

Matching ensembles became a craze among women in the United States and Europe. Women of the 1950s began obsessively matching the various pieces of their outfits, buying bags, belts, hats, gloves, shoes, costume jewelry, and even nail polish in matching colors. Designers also began creating mix-and-match outfits, enabling women to wear specially designed looks. Mix-and-match clothing styles allowed women to wear completely coordinated ensembles.

In the 1960s women began to foster their own individualized styles and shunned mix-and-match clothing. However, the legacy of mix-and-match clothing lives on in children's clothing. The Garanimals brand of children's clothing created in 1972 continues to sell mix-and-match clothing that identifies matching separates with colorful animal tags. Children can choose their own clothing outfits by matching the types of animals on the tags, confident in knowing that a shirt and pair of pants labeled with matching panda tags will look good together.

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[*See also* **Volume 5, 1946–60: New Look**]

New Look

The New Look clothing designs for women that emerged from the studio of French designer Christian Dior (1905–1957) in 1947 put an end to the wartime styles that had dominated fashion ever since 1939. During World War II (1939-1945) designers and clothes makers had been forced to adjust their styles to wartime cloth restrictions and rationing due to lack of materials; women's clothes were close fitting, with square shoulders and short skirts. Though clothing restrictions were still in effect in France, Great Britain, and the United States in 1947, Dior's New Look collection violated all the rules of wartime fashion: his outfits had rounded shoulders; full, billowing skirts; and a narrow waist. The dresses were lined with expensive and luxurious fabrics such as cambric or taffeta and were beautifully detailed. Outfits were accessorized with a hat, often worn to one side, long gloves, and simple jewelry. As Valerie Steele wrote in *Fifty Years of Fashion: New Look to Now*: "The longing for elegance and luxury had been suppressed for the years of the war, and the New Look promised to gratify it." As Dior described it when the clothing line was introduced, the New Look was "symbolic of youth and the future."

Designer Christian Dior, creator of the New Look, showing off the raised hemline of one of his designer skirts. *Reproduced by permission of © Bettmann/ CORBIS.*

Dior had entered the fashion industry in 1938 as a designer with the French house of Robert Piguet. In 1942 he joined the house of Lucien Lelong, where he learned a great deal about dressmaking. In 1946, with the financial support of textile manufacturer Marcel Boussac, Dior launched his own design house. The New Look designs were Dior's first collection, and in the following years Dior became one of the world leaders in haute couture, exclusive and trendsetting high fashion design. He introduced sev-

eral other notable women's fashion styles, including the H-line of 1954, the Y-line of 1955, and the A-line of 1956, all named for the silhouette the design gave to women. Perhaps even more notably, Dior's house set the tone for the modern fashion house by branching out to design and license a whole line of fashion accessories and perfumes for women as well as ties for men. Though Christian Dior died suddenly in 1957, his vast fashion company still exists today.

Dior's New Look clothes created an international sensation. Critics scolded the designer for ignoring the continued rationing and the economic distress of the war years. They complained that manufacturers didn't have enough cloth to make Dior's full skirts and that women didn't have enough money to buy them. One British politician claimed that the longer skirt was the "ridiculous whim of idle people," while protestors in Paris called out, "40,000 francs for a dress and our children have no milk," according to Nigel Cawthorne, author of *The New Look: The Dior Revolution.* But women and other designers disagreed. The first women to see the designs at Paris fashion shows raved that femininity had returned to women's clothes. Designers imitated Dior's look for their collections and quickly produced ready-to-wear New Look-inspired clothing lines. (Ready-to-wear refers to clothes that can be bought "off the rack" as opposed to custom designed, tailored clothing.) The New Look killed off the utility clothing of the war years and ushered in a new era in fashion. By 1948 the New Look was the dominant fashion in Paris, France; London, England; and New York, and it continued to be popular for several years.

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[*See also* **Volume 5, 1946–60: American Look**]

Preppy Look

One of the most enduring styles in modern American dress is the preppy style. The term preppy derives from the expensive pre-college preparatory or prep schools that upper-middle-class White Anglo-Saxon Protestant children on the United States's East Coast

Though some of its elements are considered classic, the preppy look has gone in and out of style since its introduction in the 1950s. *Reproduced by permission of Hulton Archive/Getty Images.*

sometimes attend. Novelist Erich Segal, author of the best-seller *Love Story* (1970), is credited with introducing the word preppy into common usage. Segal defined a preppy as someone who "dresses perfectly without trying to . . . [and] appears to do everything well without trying to." Standard items of clothing for an authentic 1960s-era male preppy included blue blazers, button-down shirts, striped ties, khaki pants, cotton Izod polo shirts with turned-up collars, tasseled loafers, crew neck sweaters worn over neat turtlenecks, and the casual sweater slung over the shoulders with the sleeve ends cuffed over one another. Many of these styles had their origins in the 1950s.

Over time children from less privileged backgrounds began to emulate the preppy look. Preppy fashions boomed in the 1980s following the publication of Lisa Birnbach's *Official Preppy Handbook* (1980), which was written to poke fun at the rich lives of privileged East Coast college students but ended up glamorizing the culture. The book included advice on how to live the preppy lifestyle, from notes on etiquette to slang phrases to what kind of pets to buy.

Along with many other 1980s fashion excesses, the preppy trend faded, though many elements of it, such as khaki pants and button-down shirts, have never gone out of style. The preppy look enjoyed a revival of sorts in the 1990s when designers like Ralph Lauren (1939–), Tommy Hilfiger (1951–), Marc Jacobs (1964–), and Luella Bartley began to incorporate aspects of preppy style into their clothes.

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Rock 'n' Roll Style

In the 1950s a new kind of music jolted the American mainstream: rock 'n' roll, a loud, fast, liberating sound that primarily appealed to teenagers. Rock 'n' roll was an offshoot of the rural blues and urban rhythm and blues music that for years had entertained

The greaser/rock 'n' roll look, as captured in the film *The Outsiders*. *Reproduced by permission of The Kobal Collection.*

and stirred the spirits of African Americans. Throughout the 1940s and early 1950s, blues was classified as "race music" and was marketed only to African Americans. Rock 'n' roll incorporated these soulful sounds to entertain audiences of white teenagers. An added influence was the hillbilly music, or white blues, that was popular mostly in the rural American South.

The song titles and lyrics of early rock 'n' roll hits, most of which were written specifically for teenage audiences, expressed the feelings of the era's young people. A fair number of rock 'n' roll songs celebrated dancing and laughing, feeling carefree and having good old-fashioned fun. The 1955 song "Rock Around the Clock" captured teens' enthusiasm for the new music. Love was another prominent theme in rock 'n' roll. Expressing the yearning for true love despite the frustrations and disappointments of romance, the song "A Teenager in Love" was perhaps the era's classic romantic lament. Yet rock 'n' roll also dealt with teenagers' coming of age, their first stabs at independence. In the song "Yakety-Yak" a teenager is nudged to complete his house-

hold chores if he wants to receive the "spending cash" that he will use to buy the latest rock 'n' roll hit and the tightest fitting T-shirt.

Elvis Presley (1935-1977) was the first enduring rock 'n' roll idol, and his look was as popular as his sound. As he performed such hits as "Jailhouse Rock," "Hound Dog," "Heartbreak Hotel," and "All Shook Up," Elvis swiveled his hips and wore wide-shouldered jackets and loose, lightweight slacks that moved with him. He radiated rock 'n' roll style and attitude with his ducktail, a favorite hairstyle of the time that he made popular, sideburns, and mock-surliness.

During the decade, the types of parentally approved and appropriate dress for teen boys consisted of loose-fitting slacks, an ironed shirt and tie, a sports jacket, and polished black or brown loafers. Haircuts were short and neat. Clean-cut preppy boys donned tan chinos, a type of pants, that ended just below the ankles, V-neck sweaters, and white buck shoes or Top-Siders, deck shoes. Their female equivalents wore saddle shoes, bobby socks, blouses with pleated skirts, or dirndl dresses, which featured lots of petticoats, and came sleeveless or with puffed sleeves. Favored hairstyles included the ponytail and bouffant, hair that was teased and combed up to stand high on a woman's head.

Teens who embraced rock 'n' roll began looking and dressing in ways that veered from the accepted norm. Teenage boys wore tight-fitting blue jeans and white T-shirts: an outfit that represented the essence of rock 'n' roll rebellion. Or they adapted the "greaser" look favoring tight T-shirts and dungarees, a type of jean, along with black leather jackets. Their hair was grown long, greased with Vaseline, and combed on both sides to extend beyond the back of the head: a style known as the ducktail, or D.A. White bucks were replaced by blue suede shoes: the name of a mid-1950s smash-hit by early rock 'n' roll icon Carl Perkins (1932–1998). Their girlfriends expressed themselves by wearing felt poodle skirts, which often featured such images as record players and musical notes attached to their fronts, or they wore short, tight skirts, stockings, tight blouses and sweaters, and an overabundance of eye shadow and lipstick. While a preppy couple who was "going steady," or seriously dating, exchanged class rings or identification bracelets, a greaser girl instead put on her boyfriend's leather jacket.

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Headwear, 1946–60

The late 1940s and 1950s were a time in fashion history when many people were concerned with dressing just right, and the way they styled their hair and chose their hats was no exception. As with other areas of fashion, hat styles had been simplified during World War II (1939–45) in order to conserve precious materials that were needed for the war effort. French designer Christian Dior's (1905–1957) New Look, introduced in 1947, called for a range of accessories. Dior's New Look outfits and the many imitations that followed all featured hats chosen to match the outfit. These hats could be highly ornate, with wide brims and veils that hung around the head, or they could be as simple as a pillbox hat, a smallish, brimless round hat. It is estimated that the typical American woman in the 1950s owned four hats. Fashion-conscious women probably had many more.

Perhaps the only thing that kept women from wearing hats during the period was the need to display their carefully tended hairstyles. Throughout the 1940s Hollywood stars led the way in setting popular hairstyles. Actress Veronica Lake (1919–1973), for example, was famous for her long hair that trailed in front of one eye. Magazines tracked the hairstyles of the stars, and women went to their hairdressers to keep up with the latest styles. Hairdressers were aided in their quest to offer women perfect hairstyles by a new invention called hair spray, a sticky spray that held ornate styles in place. Beginning in the late 1950s hairdressers used curling irons and hair spray to create elaborately curled and piled hairstyles called bouffants and beehives. The era of big hair had begun.

Hats were an important part of every man's wardrobe and were worn nearly every day by men in the West. Men's hats included the homburg, the panama hat, and the porkpie hat. These hats were made of felt, straw, or man-made materials. The exact style of hats

BARBIE

During the 1950s Ruth Handler, one of the owners of the Mattel Toy Company, noticed her daughter putting dresses on her paper dolls and got the idea for making a three-dimensional fashion doll that girls could dress and undress. Mattel introduced their new doll, named Barbie after Ruth Handler's daughter, at the 1959 American Toy Fair in New York City. Barbie was popular with girls right away, though some parents worried that she looked too sexy for a child's toy. The first Barbie came wearing a black and white striped bathing suit. Soon, dozens of outfits were available for her, including a bridal gown, tennis dress, and ballerina costume. Although Barbie was marketed as a "teenage fashion model," she had many of the clothes of the ideal 1950s housewife, such as a crisp party apron for cooking and entertaining, and a fashionable Paris gown. Within the next few years, Mattel introduced Ken, Barbie's boyfriend; Midge, her best friend; and Skipper, her little sister. Each had a variety of fashionable outfits.

Barbie's image has changed frequently over the years, in an effort to keep up with changing clothing styles and the changing image of womanhood. During the 1960s she wore stylish designer suits like those worn by First Lady Jacqueline Kennedy (1929–1994), as well as miniskirts and white go-go boots. During the 1970s the clothes for "Barbie and Ken Superstars" fit right in with the glitz and glamour of the decade. By the 1980s women's liberation had affected society's view of women, and girls could choose from a wide variety of careers for Barbie, such as doctor, police officer, or astronaut, all with appropriate outfits. The eighties also saw the introduction of ethnic Barbies, such as Black, Latin, and Asian Barbie dolls. Feminists grew angry with Barbie again in the 1990s when "Teen Talk" Barbie said things like, "Math is tough," which seemingly insulted the intelligence of a woman.

Even Barbie's face and body have changed with the styles. The first Barbie dolls had heavily made-up eyes that looked to the side, but by 1961 she had a more natural look, and her big, blue eyes looked straight out. Early Barbie dolls had feet molded in permanent tiptoes for wearing high heels, but by the 1980s a Barbie with more natural feet was available. Many people had criticized Barbie's figure as being impossible for a real woman, so in 1999 Mattel introduced a doll with a more realistic shape. Like the changes in her fashions, these changes reflected the changing look of women through the decades, evolving from the made-up and glamorous look of the 1950s to the more natural look of the 1990s.

changed from season to season, varying in color, the width and bend of the brim, and the height of the crown.

Men wore a variety of hairstyles during this period. Perhaps the most popular was the crew cut, in which the hair was cut short all over, military style. By late in the period, however, young men began experimenting with longer styles, held in place with hair gels, pomades (perfumed ointments), or sprays. The more adventurous wore a jelly roll or a ducktail, two of the more elaborate male styles. Young men who carefully gelled their hair were known as greasers. Facial hair was generally not popular during this period. Some spec-

ulate that the mustache worn by German dictator Adolf Hitler (1889–1945), who led the Germans in World War II, killed the popularity of the mustache for decades in the United States and western Europe.

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Beehives and Bouffants

One of the most popular women's hairstyles of the late 1950s and early 1960s was the lavishly teased bouffant. The bouffant first surfaced in the 1950s, reflecting a return to big hair for women following a period of plain wartime styles. Two innovations of the late 1950s helped revolutionize hairstyling and paved the way for the bouffant age: the roller, used to lift and wind the hair (which was then backcombed or teased to give it maximum height); and lacquer

Woman with hair styled in a medium-sized beehive. Hair spray and rollers brought big hair to new heights with the beehive. *Reproduced by permission of Hulton Archive/Getty Images.*

spray, a heavy hair spray which held the style in place. Bouffants began to catch on in the United States following a *Life* magazine article touting the "aristocratic" European look. First lady Jacqueline Kennedy's (1929–1994) adoption of the hairstyle in the early 1960s helped popularize it even more.

By 1964 hair spray had become the nation's number one beauty aid, surpassing lipstick. Around that time young girls took the bouffant to new heights with a style called the beehive. Teenagers would set their hair every night in huge rollers, using a gel solution called Dippity Do, and proceed to sleep in them. Those with extremely curly hair used large frozen cans in place of the smaller rollers. Some women even wrapped toilet paper around their heads at bedtime in order to preserve the increasingly ornate, sculpted styles.

Although their popularity during the early 1960s was immense, bouffants and beehives proved difficult styles to wear, involving extensive preparation and a great number of tools. In the mid-1960s the fashion tide began to turn toward more natural hairstyles. Women who had spent hours teasing their hair just a few years earlier now began ironing it in an effort to achieve optimum straightness. The bouffant soon became a comical symbol of an earlier era. The outrageous beehive was mocked in popular culture by the flamboyant rock band The B-52s and in the film and Broadway musical *Hairspray*.

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Crew Cut

Also known as a G.I., or government issue, haircut, the standard crew cut is a variation on the buzz cut, a regulation haircut given to servicemen in the U.S. military in which the entire head

is sheared, typically with an electric razor. In the crew cut a thick bristle of hair less than an inch long is left at the top of the head. A variation on the crew cut, in which this strip of hair is allowed to grow out and cut in a straight, flat style, is called a flat top. When the top is slightly longer and tousled, it is known as a feather crew or Ivy League cut since it was often worn by students of Ivy League schools, the American universities with the highest academic and social prestige. Outside the United States the term crew cut has a much narrower meaning, denoting a cut that is short all over (about one-fourth inch), perhaps tapered a little at the back and sides. Crew cuts gained a following in Great Britain in the 1950s.

Football great Johnny Unitas sporting a crew cut. *Reproduced by permission of © Bettmann/CORBIS.*

The crew cut did not originate in the military. In fact it first gained popularity on college campuses, where college crew, or rowing, teams adopted the style to differentiate themselves from other undergraduates. The crew cut's association with these elite organizations helped make it the hairstyle of choice for those who respected authority. As self-styled rebels, nonconformists, and antiestablishment types began to adopt longer and longer hairstyles beginning in the 1960s, those who still sported crew cuts were often ridiculed as "squares," in part a reference to their angular haircuts. By the 1990s, however, those cultural divides had largely faded into the past. Short hairstyles made a comeback, led by the buzz cut but also, notably, the crew cut, now seen as a symbol of toughness and an uncompromising personal style.

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Hair Coloring

Hair coloring dates to ancient times, when Greeks, Romans, and others altered their hair by applying soaps and bleaches. Many Romans preferred a black dye that consisted of leeks and boiled walnuts, while Saxons added such unlikely colors as orange, green, and blue to their hair and beards. The initial chemical hair coloring was produced in France in 1909. It consisted of a mixture of ammonia, hydrogen peroxide, and the chemical paraphenylenediamine.

During the post–World War II (1939–45) years, millions of American families were entering the middle class and more women had the luxury of spending money on themselves, including their hair. Initially, however, American women were reluctant to use hair dyes. Hair coloring products were purchased in stores and applied at home, or they were put on by a hairdresser at a salon. A disadvantage of home coloring was that instructions could be misread or a mishap might occur, resulting in the hair turning an unwanted or even garish color. Another downside to early commercial hair coloring products was that they smelled awful, often like rotten eggs.

In 1950 only seven out of every one hundred women colored their hair, with most doing so primarily to eliminate gray and restore their natural color. In 1956, however, the introduction of a dyeing product called Miss Clairol brought hair coloring into the mainstream. Accompanied by a well-known advertising campaign that said "Does she or doesn't she? Hair color so natural only her hairdresser knows for sure!" Miss Clairol made hair coloring very popular.

For years only small numbers of men, in particular, aging movie stars, were known to dye their locks, but the process became increasingly popular among males in the 1990s. Still, hair coloring mostly is the domain of women. In the twenty-first century over 75 percent of all American women reportedly color their hair.

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[*See also* **Volume 1, Ancient Rome: Hair Coloring**]

Hair Spray

After the end of World War II (1939–45), many people considered the 1950s to be the beginning of a modern world, full of new products that would make their lives easier. The bright, the shiny, and the new were valued above all, and fashions reflected this. Hair spray, made of liquid plastics and vinyl that harden when they are sprayed on the hair to form a kind of shell that keeps the hair from falling out of its style, became very popular during the 1950s and early 1960s. Styles were crisp and clean, and hairstyles were held in place with aerosol hair spray. Aerosol sprays, substances dispensed from a pressurized can, had been developed for use with insecticides during World War II, and they were quickly adopted by the hair-care industry. Women of the 1950s used products such as Helene Curtis Spray Net to hold their hair neatly in place.

By the end of the decade, hair sprays had inspired the creation of hairstyles that would have been impossible without them. The beehive, popular in the early 1960s, involved teasing the hair into a tall pile on top of the head and holding it in place with hair spray. Beehives were so difficult to style that most women just left them up overnight and reapplied hair spray the next day. The bouffant hairstyle, popularized during the 1960s by first lady Jacqueline Kennedy (1929–1994), wife of U.S. president John F. Kennedy (1917–1963), also required lots of hair spray to keep its full, puffy look.

The late 1960s and the 1970s saw the arrival of a much more natural style, with hair left long and loose. Hair spray sales dropped as stiffly styled hair became an object of ridicule. At the same time, environmentalists began to discover that the chemicals in aerosol hair sprays were damaging both the environment and the health of the women who used them. Some of these chemicals were outlawed.

The popularity of hair spray revived again in the 1980s, when punks, young fans of punk rock music, used it to lacquer their spikes and mohawks (a ridge of hair sticking straight up, running down the center of the head from the forehead to the nape of the neck) in place, and it has remained a part of many women's hair styling routine through the twenty-first century. Since the 1980s many men have begun to use hair spray products as well. However, it is the

late 1950s and early 1960s that will always be identified with hair spray. A lighthearted 1988 John Waters film, made into a Broadway musical in 2002, captures the atmosphere of the early 1960s in its title, *Hairspray*.

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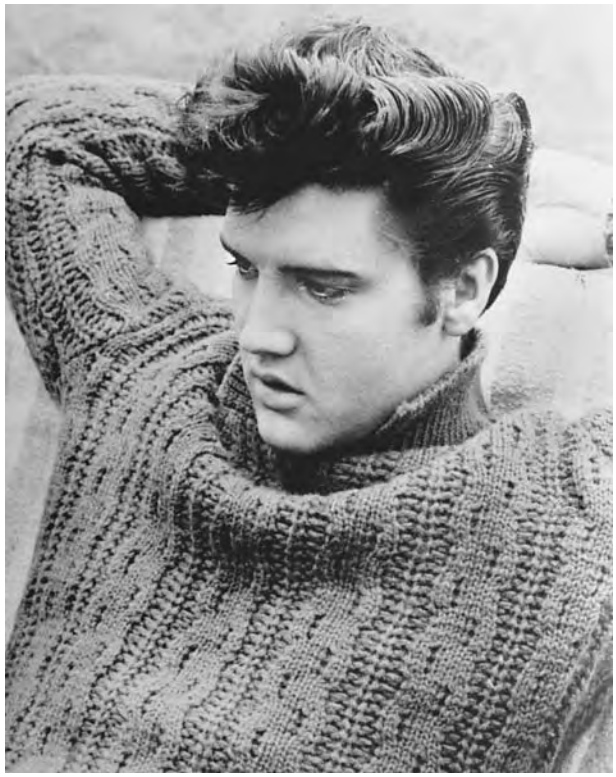
Jelly Rolls and Duck Tails

During the mid- to late 1950s, a number of young people began to rebel against the clean-cut image of a well-scrubbed teenager with a crew cut and a bright smile. Jelly rolls and duck tails were the names of two hairstyles popular with some nonconformists, or rebels, during the late 1950s and early 1960s. Both required large amounts of hair oil or grease to shape the hair into the required style, therefore those who wore them were given the name greasers. Greasers were considered rebellious, dangerous, and a little vain, since their jelly rolls and duck tails required a lot of attention to keep them slick, smooth, and shaped correctly. They wore white T-shirts, straight-leg blue jeans, and black leather jackets, and they grew their hair long and slicked it back with various hair pomades (perfumed ointments), such as Brylcreem and Vaseline. For a jelly roll, boys combed their hair up and forward on the sides, to roll it together at the top of the head. This left a single large curl in the middle of the forehead. The duck tail, also called duck's ass or D.A., was created when both sides were combed together in the back of the head, then the tail of a comb was pulled down the center, creating a feathery look, which to some resembled the back end of a duck.

Various movie stars and rock 'n' roll musicians popularized the two greaser hairstyles, the most famous of which were actor James Dean (1931–1955) and musician Elvis Presley (1935–1977).

In the late 1950s Presley combed his hair into a softer, less greasy version of the jelly roll. Soon teenagers everywhere sported T-shirts, jeans, and greaser hair. Boys were not generally supposed to spend much time worrying about their looks, but a comb in the pocket became a necessary part of their wardrobe, since the jelly roll or D.A. required grooming throughout the day.

The new male obsession with hairstyle became the subject of many popular jokes of the time. The 1959 humorous hit song, "Kooky, Kooky, Lend Me Your Comb," by Ed Byrnes and Connie Stevens, was based on a duck-tailed private detective in the television series *77 Sunset Strip* (1958–64). One 1959 episode of the popular television show *Leave It to Beaver* (1957–63) was titled "Wally's Hair Comb" and involved a teenager and his parents' response to a jelly roll fad at school.



In the late 1950s singer Elvis Presley combed his hair into a softer, less greasy version of the jelly roll. *Reproduced by permission of AP/Wide World Photos.*

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Pillbox Hats

Pillboxes are small containers used to hold pills. Beginning in the 1930s the basic pillbox design was employed by milliners, or hatmakers, who created a new style of head covering: the pillbox hat, a smallish, brimless round hat that featured straight sides and a level top. Pillbox hats were popular because of their simplicity and elegance. They most often came in solid colors and were usually unadorned with accessories except for a colored net veil, or a single pin or jewel. They were, however, made of an array of materials, some of which were elaborately designed. These included green wool with

Woman wearing pink pillbox hat. With its simple-yet-elegant design, the pillbox hat could be worn unadorned or accessorized.
Reproduced by permission of © Bettmann/CORBIS.

ornate gold cording; black velvet, smothered in black beads; and white organdy, a transparent fabric, with attached overlapping organdy petals and silk rose bouquets. Pillbox hats might also be made out of the furs of mink, lynx, fox, or leopard skin. Musician Bob Dylan (1941–) incorporated the image of the latter into a song about a jilted lover, "Leopard-Skin Pillbox Hat" (1966).

The popularity of the pillbox hat increased during the post–World War II (1939–45) era and reached its peak at the 1961 inauguration of President John F. Kennedy (1917–1963), when his wife, Jacqueline Kennedy (1929–1994), wore a simple, unadorned bone wool pillbox hat designed by Halston (1932–1990). Previously, Mrs. Kennedy did not favor hats of any kind, but she was so taken by Halston's design that the pillbox hat became her trademark. She even was wearing a pink one on November 22, 1963, as she cradled her husband in her arms moments after he was shot while riding in a Dallas, Texas, motorcade. The cheerful femininity of Jackie Kennedy's pink suit and pillbox hat are ironic reminders of that tragic day.

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Body Decorations, 1946–60

Proper accessories, makeup, and undergarments were an extremely important part of women's fashion in the late 1940s through the 1950s. The major fashion trends of the late 1940s, inspired by the New Look fashions of designer Christian Dior (1905–1957), called for a carefully assembled outfit that included such accessories as white gloves and umbrellas to accompany carefully chosen shoes, hat, and dress. The New Look called for tasteful but understated jewelry. One of the most important accessories was the handbag, or purse. Most women would not go out without a handbag. According to a *New York Times* article from 1945: "A woman without her handbag feels as lost as a wanderer in the desert."

There were other items that a well-dressed woman considered indispensable. Makeup, for example, was very important to the well-put-together ensemble. Numerous manufacturers offered makeup to women, and makeup advertising accounted for 11 percent of all advertising by 1950. Nail polish on the toenails became an important part of a woman's collection, especially after the mass production of plastic shoes which revealed the toes began in the late 1940s. As with all other items of a wardrobe, nail polish and makeup were chosen so that the colors complemented the outfit. When tight sweaters came into style in the mid-1950s, there was a short-lived craze for what is known as a "sweater girl" bra. This bra shaped a woman's breasts into stiff, pointed cones. The look was popularized by film star Jane Russell (1921–), as well as by several other busty 1950s screen stars. Young girls were especially fond of charm bracelets, which became trendy in the 1950s and continues in a lesser form to this day.

Men did not accessorize as much as women, but they did have several items they might wear to distinguish their outfits. A well-dressed man could choose from a range of cuff links, tie bars, and

CRISTÓBAL BALENCIAGA

Cristóbal Balenciaga (1895-1972), born in Guetaria, Spain, is one of the giants of twentieth-century fashion. His mother, a dressmaker, taught him needlework and dressmaking, and he apprenticed with tailors in Madrid and San Sebastian before opening his first dress shop in 1919. Balenciaga often journeyed to Paris, France, to observe the latest designs and purchase dresses for his shop. In 1936 he opened the House of Balenciaga in Paris. Here Balenciaga created haute couture, or high fashion, a phrase that pertains to groundbreaking clothing styles originated by designers and meant to be worn by the famous and wealthy.

Almost immediately Balenciaga won a sizeable American clientele. His popularity expanded after the end of World War II (1939–45), when the world again became style-conscious. Queens, princesses, duchesses, movie stars, and the wives of millionaires often were photographed for the pages of newspaper society columns and fashion magazines wearing the latest Balenciaga creation.

Balenciaga believed that the body and the clothing that covered it needed to coexist in harmony. In his dress designs he was determined that the cut of the material adhered to the shape of the body, and his designs generally did not radically alter from season to season. His daytime clothing was straightforward yet stylish: a simple black wool dress, for example, or a beige sleeveless blouse and charcoal gray two-piece suit with leather belt. His evening wear was more extravagant and playful, with his designs employing abundantly decorated fabrics, heavy beading, protruding shoulders, and broad, full skirts. A characteristic Balenciaga evening dress might be floor-length and strapless, trimmed in white floral lace on a black net base. It was worn over a gray silk taffeta petticoat, and came with a pink silk taffeta cummerbund, or waistband.

Quite a few of Balenciaga's designs were based on regional Spanish clothing. He employed the vivid colors of the Spanish countryside and was inspired by the outfits worn by flamenco dancers and bullfighters and the lengthy blouses and boots worn by Basque fishermen in northern Spain. He also was influenced by the art of the master Spanish artists, particularly Francisco Goya (1746–1828). It often was said that Balenciaga employed color in a manner similar to the way in which painters use paint to bring life to their subjects.

Balenciaga believed that a tastefully designed outfit needed to be topped off with the essence of a delicate perfume. With this in mind he marketed his initial fragrance in 1947, which he named Le Dix. Subsequent Balenciaga perfumes were called Rumba, Talisman, Quadrille, and, appropriately, Cristóbal.

Unlike later celebrity designers who were bent on self-promotion and became stars in their own right, Balenciaga remained aloof from the public. He was not known to mingle with his clients, and he regularly observed the introduction of his latest collection while perched behind a white curtain. He allowed himself to be known only to a fortunate few, which added to his mystique. Balenciaga designed his last collection in 1968 and died four years later.

collar pins, made in gold, silver, or a new metal called palladium. Wristwatches continued to be popular among men. A new wristwatch called a Timex was introduced in 1950 with an advertising campaign that boasted that the Timex could "take a licking and

keep on ticking." By the late 1950s one in every three watches sold in the United States was a Timex.

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Charm Bracelet

Charm bracelets actually date from ancient times. They were worn by men as well as women and were intended to protect one from one's adversaries or reflect one's profession, religious or political affiliation, or status within the community. They came in a range of styles. Chinese bracelets, for example, included jade carvings, metal objects, and glass beads, all of which were attached to a black string and fastened to the wrist. Originally charm bracelets were meant to have a magical effect on the wearer, but the bracelet's purpose and meaning and evolution into a fashion statement changed with the shifting culture and values of the twentieth century.

The typical twentieth-century charm bracelet was adorned with objects representing good luck (a four-leaf clover, horseshoe, or dice), happiness (an elephant), prosperity (a pig), or dreams coming true (a wishbone). Love, represented by a heart, was a favored theme. Variations included obsessive love or infatuation (a heart pierced by an arrow), love put forth and returned (two hearts pierced by one arrow), and devotion to the one you love (a padlocked heart).

A cheerleader megaphone, telephone, cat, dog, or money bag represented items the wearer desired or already had possessed or achieved.

More expensive charm bracelets were made of silver or gold, while less costly ones were stainless steel, copper, or brass. Their charms often came in a variety of materials; small plastic ones were even purchased in gumball machines or came as prizes in candy boxes. A girl's charm bracelet eventually was replaced by a wedding band, at which point the bracelet was retired to a jewelry box as a keepsake of her youth. Some grown women, however, also wore charm bracelets.

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[*See also* **Volume 4, 1930–45: Charm Bracelet**]

Makeup

During World War II (1939–45) so many chemicals and other resources were used for the war effort that cosmetics had become scarce and expensive. After the war the market was once again flooded with products, and women were encouraged to shop and buy in order to keep the economy healthy. In addition, many women who had filled jobs left open when men had gone to war had adopted a more practical and masculine way of dressing. Government leaders wanted these women to give their jobs back to men returning from the military, and so leaders stressed a return to feminine roles, such as wife and mother. Fashion designers too, emphasized a return to femininity, such as the New Look created by French designer Christian Dior (1905–1957), which featured lavish designs with full skirts and tight waists that showed womanly curves.

The look for women of the late 1940s and early 1950s was very showy and decorative, and it required makeup. Lipstick, liquid

or cream makeup base, powder, rouge, eye shadow, eyeliner, mascara, and fingernail polish became a part of most women's daily routine, and many women said they felt naked until they had "put their face on." By 1950 11 percent of all advertising in the United States was for cosmetics, according to Dorothy and Thomas Hoobler's *Vanity Rules*. New companies formed to make and sell beauty products. Esteé Lauder manufactured very expensive cosmetics, and women bought them, assuming that the high price tag promised especially good quality. Hazel Bishop made affordable cosmetics for working women who could not spend a lot on makeup and sold them at discount stores, where working-class women shopped. Johnson Products, founded by George Johnson in 1954, sold beauty products designed specifically for African American women's skin and hair. From this point on cosmetics were a major industry in the West.

Actress Grace Kelly wearing 1950s-style makeup. The new beauty products of the 1950s ushered in an era in which the well-dressed woman was expected to wear makeup. *Reproduced by permission of © CinemaPhoto/CORBIS.*

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[*See also* **Volume 4, 1900–18: Lipstick; Volume 4, 1919–29: Makeup**]

Footwear, 1946–60

Men's shoes did not go through a great deal of change in the fifteen years following the end of World War II (1939–45). During the late 1940s, while Bold Look, or showy, fashions were in style, there was a brief preference for thicker-soled, heavier shoes to accompany the bolder cuts and colors in men's suits. By the 1950s, however, as suit styles became more conservative, men turned to lighter soled, traditionally cut dress shoe styles such as moccasins, wing tips, or bluchers, heavy, blunt-toed oxfords. For casual wear, men could turn to the newly popular Top-Sider, a comfortable moccasin-style shoe with a no-slip sole. Late in the 1950s Italian shoe styles became popular. These were longer and lighter in weight, with a low-cut upper. Finally, for children, young adults, and active adults, the tennis shoe or athletic shoe remained the shoe of choice.

Women's shoe styles, like women's fashion in general, were much more vibrant. The New Look fashions that took the world by storm in the late 1940s brought a renewed concern for style and elegance in shoes. The shoes that were chosen with New Look outfits had pointed toes and revealed more of the foot than earlier shoes. Over the years the heel in women's dress shoes grew slimmer and slimmer. In the early 1950s the stiletto heel, which came to a nearly needle-like point, saw this trend reach its peak. As hemlines in women's dresses rose late in the 1950s, heels actually became shorter and less pointed. The standard women's shoe was the pump, offered in an array of cuts and colors to mix and match with other outfits. Finally, the emergence of new technologies during this period allowed for the invention of plastic shoes in 1947. Within a few years plastic shoes were made in a variety of colors and styles.

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Plastic Shoes

Man-made materials invented in the 1940s created a new chapter in fashion history by replacing natural textiles, such as leather and cotton, in many fashionable garments. The new materials were advertised as "miracles" because of how easy they were to care for: no shrinking, no staining, and no need for ironing. Plastic shoes were among the most popular clothing items made from these new materials. They were shiny and vibrantly colored, or even clear. The newness of plastic combined with its easy care and waterproof qualities made plastic shoes a favorite form of footwear.

Plastic shoes were mainly formed as sandals. Early women's styles included sandals with wooden wedge-shaped soles and plastic straps. A popular style called the Peek-a-boo featured a wide plastic strap over the front of the foot with a small opening at the front to show some of the woman's toes. Children's styles were sandals made entirely of plastic and either fastened with buckles or snaps. Plastic shoes' brilliant colors triggered another fashion fad. As part of a trend toward coordinating outfits that was part of the American Look, women began painting their fingernails and toenails the same bright colors as their plastic shoes.

Even though plastic shoes do not breathe, or let air in to cool off or vent, leaving feet hot and sweaty, their popularity continues to the present day. By the 1980s both children and women wore soft plastic sandals called jellies. Taiwan exported 520 million pairs of plastic shoes in 1983, nearly enough for one out of every nine people on the planet. Plastic flip-flops and plastic shoes remained popular into the twenty-first century, with some designer sandals costing more than one hundred dollars a pair.

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Stiletto Heel

Women have worn high-heeled shoes for hundreds of years, but the heel has never been so tall and narrow as on the stiletto heels that became popular in the early 1950s. A stiletto heel, named after a thin Italian dagger, could be as tall as four or five inches, and it narrowed to a point as small as three-eighths of an inch in diameter. The shoes forced women to stand on their tiptoes, clench their calf muscles, and thrust their chest forward for balance. The dramatic stance that the heels forced women to adopt was said to make the wearer look sexy and glamorous.

Italian designer Roger Vivier (1913–1998) invented the stiletto to accompany clothes designed by French fashion designer Christian Dior (1905–1957) in the early 1950s. The stiletto, like other fashions of the time, was not at all practical. It highlighted women's femininity, but the shoe was also a hazard to women's bodies and to the surfaces they walked on. Podiatrists, or doctors who treat the feet, warned that the shoes caused harm to the tendon, bone deformities, and back pain. The pointy heels tore carpets and scarred solid flooring; by the late 1950s airlines and some buildings had actually banned the heels.

A pair of platform stiletto-heeled shoes. First developed in the 1950s, the stiletto was a menace to women's bodies and the surfaces on which they walked. *Reproduced by permission of AP/Wide World Photos.*

Despite their dangers, stiletto heels remained popular throughout the late 1950s and early 1960s and staged a comeback in the 1990s. Popular 1950s actress Jayne Mansfield (1932–1967) claimed to have two hundred pairs of the heels, and actress Elizabeth Taylor (1932–) received notoriety for the scene in the movie *Butterfield 8* (1960) in which she digs her stiletto heel into a man's shoe. In the film *Single White Female* (1992) actress Jennifer Jason Leigh's (1962–) character took the danger of the stiletto a step further when she used the steel spike of her stiletto heel to kill a man. Stiletto heels remain to some a potent symbol of female power and sexuality.

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[*See also* **Volume 4, 1919–29: High-Heeled Shoes**]

Top-Siders

Top-Siders, also known as boat shoes or deck shoes, are casual low-heeled shoes made out of leather or canvas with a special skid-resistant sole, usually made out of white rubber. The shoes became popular in the late 1940s, following the end of restrictions on the use of leather and rubber that were associated with World War II (1939–45). They were first popular with the "boating set," upper-class easterners who spent their leisure time sailing yachts that often had slippery decks and who needed the shoes' nonskid soles. The shoes were later associated with the preppy look of the 1950s, which was revived by designer Ralph Lauren (1939–) in the 1980s.

The upscale image associated with the Top-Sider was not what was intended by their inventor, Paul Sperry (1894–1982). A devoted sailor, Sperry one day noticed that his cocker spaniel, Prince, had much better traction on a slippery boat deck than he did. Examining the dog's paws, Sperry observed a crisscrossing web of cracks and splits. Sperry began experimenting by making razor cuts in the surface of a slab of gum rubber that he used as a shoe sole.

By 1935 he had created a herringbone (a weave that creates rows of parallel lines sloping in opposite directions) pattern of cuts that reduced slipping dramatically. He worked with the Converse Rubber Company, a tennis shoe manufacturer, to produce the soles and then mount them to a leather moccasin-style top to create the Sperry Top-Sider.

Sperry Top-Siders were soon widely imitated, with many manufacturers producing a variant boat shoe. In 2003 the original Sperry Top-Sider, called the Authentic Original, continued to be made exactly as the first version.

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Troubled Times: 1961–79

The 1960s and 1970s were decades of real contrast in the West. While the global political situation was actually stabilized by the tensions of the Cold War (1945–91), both the United States and European countries experienced internal political turmoil, including assassinations of major political leaders, protests, and widespread movements for social change. Economies boomed across the West during the 1960s, but the citizens of these countries were not necessarily content with their widespread prosperity. Then, in the 1970s, economic growth stalled and people focused more on personal issues than political problems. Unfazed by these political and economic shifts, the United States continued as the world's greatest producer and consumer of entertainment. Musicians, movie stars, and television stars gained unusual influence in shaping popular culture.

Vietnam and Cold Wars

Relations between countries were given real stability in the 1960s and 1970s by the ongoing conflict between the United States and the Soviet Union known as the Cold War. In this conflict, nations across the globe either allied themselves and their political and economic system with the capitalist United States, where people had the opportunity to seek out economic gain for themselves, or the Communist Soviet Union, where individuals could

not own property, and the profits of everyone's labor were pooled and distributed by the government, which was controlled by the Communist Party. (A third option was neutrality, though few nations chose this path.) Western Europe and the Americas sided with the United States, while Eastern Europe, China, and parts of Asia followed the lead of the Soviet Union. Though there were very tense moments between the two sides—an American U2 spy plane was shot down over the Soviet Union in 1960, the Soviets placed missiles in Cuba in 1962, and the Soviets invaded Afghanistan in 1979—for the most part the Cold War was a war of words and military buildup, with both nations committing vast amounts of money to building weapons instead of using them on each other.

Bloody conflicts did break out during this period, however. A civil war in the Southeast Asian nation of Vietnam pitted the Communist northern part of the nation, backed by the Soviets and China, against the capitalist southern portion, backed by the French and later the United States. The Vietnam War (1954–75) devastated the country itself and also proved very costly for the United States and the Soviet Union, which provided money and soldiers. The war was very controversial in the United States. Many people felt that the United States shouldn't be so involved in another country's war. They staged mass protests that caused President Lyndon B. Johnson (1908–1973) not to run for re-election in 1968.

Movements for social change

The protest against the Vietnam War was one of many protest movements that characterized political life in the West during the 1960s and 1970s. Two of the biggest movements were the Civil Rights movement and the Women's Liberation movement. The Civil Rights movement, led by Martin Luther King Jr. (1929–1968), Malcolm X (1925–1965), and a range of other activists, was a sustained effort to end racial discrimination in the United States. The movement, which staged bus boycotts and marches to force change, was active throughout the 1960s, and many of its goals were achieved by the time King was assassinated in 1968. Inspired by the struggle to gain civil rights for African Americans, the Women's Liberation movement was a loosely organized effort to secure equal rights for women. This international movement, which was most visible in

the 1970s, helped improve women's prospects in the workplace and ended many laws that discriminated against women.

The power of youth

These movements and several others, including movements for homosexual rights and environmental awareness, shared one thing: the intense involvement of people in their teens and twenties. Young people became increasingly active politically across the West in the 1960s. They demanded that their voices be heard in political matters, and they began to exert a real influence on popular culture. Nowhere was the influence of youth felt more than in the area of fashion and clothing. Beginning in the 1960s, young people began to reject the clothes offered to them by the fashion industry and to invent new clothing styles of their own. From the mods and the rockers of early 1960s London, England, to the hippie dropouts of the United States in the late 1960s, to the punks and disco dancers of the 1970s, young people defined the styles that were then taken up throughout the world. Similar kinds of youth influence were felt in the areas of music, television, and film, as rock bands, actors, and actresses were lifted to celebrity status thanks to the support of young people.

Young people were somewhat troubled by a growing phenomenon in Western cultures: the growth of consumerism, which meant that people had enough money to allow them to produce a range of goods beyond the bare necessities. Western countries in general, and the United States in particular, enjoyed immense prosperity during the 1960s. People had more disposable income (income that was not needed for food and shelter) than ever before in history, and they used that money to buy televisions, automobiles, clothes, and other consumer items. Corporations became very skilled at mass-producing items for sale around the world. Even when economies declined in the 1970s, consumerism remained a major force in the West.

Young people worried that the great wealth produced in the West could be better spent on combating issues such as poverty and crime. They didn't want to purchase just for the sake of purchasing. They wanted the things they bought and wore to reflect their values and ideals. Companies, including clothing companies, constantly sought to change their products in order to satisfy the desires of these

consumers. In fashion this shifting consumer demand, rather than the creations of designers, drove what was offered. The most successful designers learned to give the people what they wanted, which during the 1960s and 1970s was variety and comfort.

Most of the major social and political changes of this period had an effect on the fashions people wore. People throughout the West were becoming more aware of the need to respect different cultural traditions and to allow for individual differences. In the 1960s this led to fads favoring the fashions of Native Americans, African Americans, and other cultures of the world. By the 1970s tastes in clothing had become even more individualized. It was said that people could wear anything they wanted—and did. Women especially were tired of having fashions dictated to them, and they chose clothes that were comfortable and liberating. This focus on

HALSTON

In terms of fashion, the 1970s was the decade of the American designer Halston (1932–1990). His designs were simple but elegant, and he favored flawlessly tailored classic cuts. His clothes could be worn year-round, during the day and evening. His dress designs eventually became so minimal that they even came without zippers and buttons. Halston's greatest fame came from his reputation as the designer of choice for celebrities. His clients included Elizabeth Taylor (1932–), Liza Minnelli (1946–), Andy Warhol (c. 1928–1987), Anjelica Huston (1951–), Bianca Jagger (1950–), Martha Graham (1894–1991), Barbara Walters (1931–), and first lady Jacqueline Kennedy Onassis (1929–1994). He once observed, "You're only as good as the people you dress," according to his biographers Elaine Gross and Fred Rottman.

Born Roy Halston Frowick in Des Moines, Iowa, he enjoyed sewing and making hats as a child. After briefly attending Indiana University and the Chicago Art Institute, he worked as a window dresser while designing hats on the side. He also decided to take his middle name as his professional name. His hat designs soon proved popular, and in 1957 he opened his own store in Chicago, Illinois. Two years later he settled in New York and was employed as a hat designer at Bergdorf Goodman, a fashionable department store. He soon became nationally famous by designing the bone wool pillbox hat that Jacqueline Kennedy, the incoming first lady, wore at the 1961 inauguration of her husband, John F. Kennedy (1917–1963). At the time the hats worn by women on formal occasions were intricately designed and featured an assortment of added-on items like fur, feathers, and even jewelry. Halston's pillbox was just the opposite; it was a straightforward, unadorned, minimal design. Its popularity helped to usher in shorter, simpler hairstyles for women.

In 1966 Halston created Bergdorf's first ready-to-wear collection. (Ready-to-wear refers to clothes can be worn right off the rack versus custom-made designs.) Two years later he launched his own fashion salon. His career peaked during the following decade and the Halston name was licensed to a range of products, including sheets, shoes, and an especially lucrative series of fragrances. He marketed a synthetic, or man-made, fabric that he called Ultrasuede: a supersoft, su-

individual tastes and expression helped earn the 1970s the nickname the "Me Decade."

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perfine material that had the look and feel of real suede but was far more durable. Ultrasuede was his fabric of choice for another of his innovations: the shirtdress, a dress designed to look like a shirt, complete with collar and buttons.

Before Halston, fashion shows were trade events that primarily catered to buyers from retail store chains. Halston had the idea to transform them into glittery extravaganzas, complete with flashing lights and popular music. Thanks to Halston's influence, the fashion show became a performance, similar to a rock concert or a big budget stage show.

Halston's celebrity clients also became his close friends. He was a regular at the most stylish New York parties and nightspots, usually dressed in a black cashmere turtleneck. However, Halston's power in the fashion industry began to wane in the late 1970s. He was unable to keep up with the constant demand for new designs, and he made a critical mistake by allowing his Halston label clothes to be sold at the middle-class retail chain J. C. Penney. This business decision drove away the celebrity consumers who once liked his exclusive clothes. Halston died of AIDS (acquired immune deficiency syndrome) in 1990.

Halston, left, created designs that were simple but elegant.
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Clothing, 1961–79

In fashion, the 1960s and the 1970s were decades of repeated revolutionary change. The youth explosion and mod craze of the early 1960s were followed quickly by the hippie look of the late 1960s, the antifashion trends of the early 1970s, and the punk and disco styles of the mid- to late 1970s. By the late 1970s, people throughout the West seemed content to wear "regular" clothes once more. Taken together, these high profile fashion fads forever changed the way the fashion industry worked.

Before the 1960s high-profile designers in Paris, France, and London, England, in cooperation with celebrity fashion trendsetters, had dictated the styles that were worn by people of all ages. Under this fashion system, news about what was stylish to wear came from the top down. Designers created a line of clothing, rich people bought the originals, and clothing retailers sold copies to the common man and woman. During and after the 1960s, common people, especially young people, began to exercise far more control in determining what was in style, and designers increasingly tried to keep up with the newest trends. Under the new fashion system, new styles were invented by people in hot cultural scenes or by rock bands; followers adopted and modified the new styles; and designers then copied the new styles and marketed them to the masses through a growing assortment of retail outlets.

Rebellious young people known as mods and rockers began to invent their own clothing in trendy parts of London. Women wore very short skirts, tall, brightly colored boots, and clinging, sleeveless tunics. Young men wore suits in bright paisley patterns, boxy jackets, and high-topped, black leather boots, or they wore leather jackets and shirts made of British flags, like rock star Pete Townshend (1945–) of the rock band the Who. The boldly colored new styles worn by men took a name of their own, the Peacock Revolution,

and were striking because men's styles before this time were so conservative.

Vogue magazine, the world's premier source for fashion information, called this fashion upsurge "Youthquake." The fashion movement was led by young people, such as British designer Mary Quant (1934–), who shares credit with French designer André Courreges (1923–) for the introduction of the one garment most associated with the youth explosion: the miniskirt. Quant famously

Trendsetters in 1970 London. The bold, new fashions of the Peacock Revolution were a far cry from traditional men's styles. *Reproduced by permission of AP/Wide World Photos.*

denied that she had created the miniskirt, claiming that it was the "girls in the street who did it." Her point was that the new styles were created by young people who rejected the old-fashioned system and created clothes that expressed their own values. These young people often followed the lead of rock stars like the members of the bands the Beatles, the Who, and the Rolling Stones who were notorious for rejecting existing styles and creating new ones.

Hippies

The various London-based youth fashion fads dominated clothing trends through the mid-1960s, but soon a new trend took its place. Emerging first on the West Coast of the United States, the hippies were one of the most colorful and high-profile social movements of an interesting decade. Hippies rejected their parents' values about sex, work, and patriotism. They protested against the U.S. war in Vietnam (1954–75), switched sexual partners freely, experimented with drugs, and "dropped out" of regular society. They wanted clothes that reflected their values and adopted a huge range of diverse styles, from fringe looks that paid respect to Native Americans, to various exotic fashions borrowed from Indian, Asian, and other cultures, to hand-me-down and thrift store clothes that showed their rejection of materialism. Though hippie styles are usually associated with long hair, tie-dyed shirts, long skirts for women, jeans for men, and paisley and flowered patterns, in truth hippie styles were extremely varied.

The choices hippies made about clothing were a direct criticism of fashion, the system by which certain elite designers and trendsetters determine what everyone wears. Hippies wanted everyone to choose for themselves. Even though they tried to be antifashion, the fashion industry celebrated and borrowed from hippie clothing, making such things as the long wrap dress, the fringed shirt, blue jeans, and other items available to the masses. But in doing so the fashion industry recognized that its control was over.

Diverse styles

By the early 1970s clothing styles had gone off in so many different directions that it was difficult for anyone to say what was in fashion and what was not. Men and women had a great variety of

MOD STYLES AND THE LONDON SCENE

In the early to mid-1960s, London, England, briefly became the fashion center of the world as a revolution in style rocked the world of dress. Carnaby Street was a street in the Soho section of London that was home to many of the innovative boutiques and shops associated with London fashion of the mid-1960s. The most famous of these was His Clothes, the flagship of a chain opened in 1957 by clothier John Stephen, whose outrageous looks, cheap prices, and fast turnover of styles helped transform menswear fashion retailing. Stephen's mod, short for modern, designs and relaxed sales approach signaled a break with the stuffy customs of conventional British clothing shops, and helped turn Carnaby Street into a center for young clothes fanatics of both sexes.

The changes in men's fashions were labeled a "Peacock Revolution" by *Esquire* magazine columnist George Frazier (1911–1974), one of the first mainstream journalists to take notice of the flamboyant fashions parading along Carnaby Street. These fashions included Nehru jackets (close-fitted, single-breasted coats with stand-up collars and no lapels) in psychedelic colors and patterns, velvet suits, bold patterned shirts and ties, and pointy-toed boots with high heels. John Stephen dressed rock stars like the Who and the Rolling Stones, creating a unisex look marked by long, exquisitely styled hair and a lean silhouette, or shape. Their clothes were flamboyant and designed to attract attention. Even the Beatles traded in their drab gray suits for paisley scarves, flowered shirts, and striped bell-bottomed pants in the mid-1960s. Lines between the sexes became so blurred that a 1964 London *Sunday Times* magazine article on London styles famously asked "Is that a boy, or is it a girl?" Despite, or perhaps because of, this ambiguity, the look became extremely popular, even outside of Great Britain. The French designer Pierre Cardin (1922–) created an American version of the slim-lined European silhouette, which, along with the immense popularity of jeans, led to the acceptance of extremely close-fitting clothing.

The young women of London wore their hair long as well, usually straight, or cropped into the angular cuts made popular by hair stylist Vidal Sassoon (1928–). One of the great influences on women's fashions of this period was designer Mary Quant (1934–), who opened her flagship boutique Bazaar in 1958 on the Kings Road in London. Quant, who coined the word "youthquake" to describe what was going on in fashion at the time, sought to liberate women from the tyranny of the long skirt and cardigan with a series of fresh, innovative designs. These included a line of signature jumpers, ready-to-wear dresses, colored tights, hipster belts, plastic garments, sleeveless, crocheted tops, and her most celebrated

choices in what they wore. Men could still wear the standard business suit that looked much like it had in the 1950s, but they could also enliven their business look with brightly colored shirts, very wide neckties, or bell-bottom trousers. They could reject business attire altogether, wearing blue jeans and a T-shirt or even a jogging suit. Some women still discriminated between day wear and evening wear, but most women now chose from a range of dress styles depending on their personal preferences. Skirt lengths had changed so much, from the high-on-the-thigh mini to the knee-length midi to the ankle-length maxi, that anything was now permissible. And by

garment, the scandalously short miniskirt. The mini became a worldwide phenomenon, and Quant eventually branched out beyond clothes into cosmetics, all bearing her trademark five-petaled daisy.

Around 1967 the growth of the hippie movement and its styles replaced the London Scene as the center of fashion innovation, but in its brief period as a fashion center London had a huge influence on international styles.

Different Mary Quant mod styles. Her fashions, especially the miniskirt, were at the center of the 1960s "youthquake."
Reproduced by permission of AP/Wide World Photos.

the 1970s pants were so common among women that they no longer attracted any comment.

One of the ways that people could stand out in such a tolerant clothing climate was to be deliberately bold or shocking. Hot pants (extremely short shorts), huge bell-bottoms, vividly colored leisure suits, polyester shirts, and tight catsuits are all examples of clothing styles that flirted with being over-the-top, but were fashionable for a time.

The two most distinct fashion fads of the 1970s grew out of very different music scenes. In the mid-1970s a subgenre of rock

'n' roll called punk rock—loud, fast, and angry—helped give birth to an entire punk scene, first in London and then in other major cities in the West. Punks wore ripped clothes, wildly spiked hairstyles, and huge Doc Marten boots, among other things. A very different style emerged from the disco scene, a dance-based music and culture trend that flourished in New York City in the mid-1970s. Disco dancers wore formal-looking clothes in flamboyant cuts and colors, including leisure suits and extremely skimpy dresses.

After nearly two decades of absolute excess, clothing styles became somewhat more conservative in the late 1970s. Aided by the rise of Italian fashion designers whose clothes were elegant and restrained, people in general turned to comfortable clothes that fit the body's natural contours. The end result of these tumultuous decades, however, was that most people felt completely free to assemble their wardrobe from a variety of clothes that best expressed their personal sense of style, rather than from a limited set of clothes determined by a selective fashion industry.

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A-line Skirt

A skirt that tapers gently out from a narrow waist, or a dress that grows gradually wider from the shoulder to the hem, is called an A-line, simply because its shape resembles the letter A. Though the tapered silhouette has been used during various fashion periods, it is generally agreed that the A-line dress became a staple of most women's wardrobes in the 1960s, just as styles were becoming simpler.

The modern A-line silhouette, or shape, was first seen during the mid-1950s, as part of French designer Christian Dior's (1905–1957) New Look. The New Look was a very feminine style, with sweeping skirts, tight tops that emphasized the bosom, and a narrow waist that emphasized full hips. Dior's styles especially emphasized full, tapered, A-shaped skirts, with the shape given by full underskirts. Despite the popularity of the New Look, it was not long before women sought a simpler style. Another French designer, Gabrielle "Coco" Chanel (1883–1971), who had become famous for simplifying fashion during the 1920s, introduced more body-hugging designs, and soon Dior had reduced the fullness of his skirts and introduced a simpler, smaller A-line dress.

This simple, geometric A-line dress fit in well with the modern look of the early 1960s, popular with women turning away from the fussy, frilly styles of the 1950s. The style was even more successful once it was worn by the new first lady of the United States, Jacqueline Kennedy (1929–94), who highly influenced fashion of the time. Women around the world admired the young first lady's sense of style and, once she began to wear the new A-line skirt, millions copied her. The A-line skirt has remained a classic style for decades.

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[*See also* **Volume 5, 1946–60: New Look**]

Bell-Bottoms

Bell-bottoms, pants with legs that become wider below the knee, were an extremely popular fashion during the 1960s and 1970s. The belled or flared legs on bell-bottom pants were originally a functional design, worn by those who worked on boats since the seventeenth century. The large legs allowed the pants to be easily rolled up out of the way for such messy jobs as washing the decks. In addition, if a sailor fell overboard, bell-bottom pants could be pulled off over boots or shoes and the wide legs inflated with air for use as a life preserver.

During the 1960s those who did not wish to conform to the strict, conservative clothing rules of the 1950s developed a new fashion. The clothing of this new fashion was inexpensive and extremely casual. Young people at the time rejected items from expensive clothing stores and shopped at secondhand stores and military surplus stores. Surplus navy bell-bottoms became one of the most popular items of dress. Wearing bits of old military uniforms had an added appeal for the largely antiwar counterculture youth of the late 1960s and early 1970s (those who were not in favor of the United States's involvement in the Vietnam War [1954–75]). Flowers embroidered on an old army jacket and colorful peace symbols applied to worn and faded navy bell-bottoms made a very personal antiwar statement. Bell-bottoms also fit in with the new unisex style, as both men and women wore them.

At first, viewing the new fashion as the dress of dangerous radicals, clothing manufacturers did not sell bell-bottoms. Those who could not find them at a local surplus store often made their straight leg jeans into fashionable bells by cutting the outside leg seam and sewing in a triangle of fabric to widen the leg. By the 1970s, however, designers had begun to market trendy bell-bottoms made out of a wide variety of materials. Entertainers from husband and wife team Sonny (1935–1998) and Cher (1946–) to singers James Brown (c. 1928–) and Pat Boone (1934–) wore "bells," which were often worn skin tight to the knee, then flared out in a wide, soft drape. Some pants were so wide that they were nicknamed "elephant bells."

Bell-bottoms, both wide and just slightly flared, made from denim, bright cotton, and satin polyester, were so popular that they

HIPPIES

A number of middle-class young people growing up in the late 1950s felt that they did not fit into accepted society. Not only did their futures seem planned out for them, with office jobs for the men and motherhood and housework for the women, but those futures also seemed boring and suffocating. In addition, there was an expanding war in Vietnam, and young men were being drafted into the army. By the late 1960s young people who wanted peace and personal freedom began to gather together to express their views. In 1967 people gathered at events like New York's Central Park Be-In and San Francisco's Summer of Love. In October 1967 over fifty thousand hippies gathered in Washington, D.C., to make a statement against the war by trying to levitate the Pentagon building, headquarters of the U.S. Department of Defense, with their collective mind power.

Hippies bonded around their antiwar feelings, but they also broke away from the restrictions of society by practicing "free love" or casual sex, and using drugs, especially marijuana and the hallucinatory drug LSD, both for fun and to open their minds to new ways of seeing the world. Hippies, or freaks, as they often called themselves, also connected around the music of the time, a mixture of protest folk and rock. The 1969 Woodstock Festival and Concert was an important event in hippie culture. Planned for an audience of 150,000, the rock festival in upstate New York attracted 500,000 fans and was a celebration of love, peace, and music.

Hippie style included long, flowing hair for both men and women, and often beards for men. Since hippies rejected the modern American mainstream, ethnic clothes were popular, as were old-fashioned styles. Both men and women commonly wore headbands, floppy hats, flowing scarves, and beads with blue jeans or bell-bottoms and tie-dyed T-shirts. Rebelling against corporate culture meant making clothes or buying cheaply at thrift shops and military surplus stores, so clothes were often ragged and patched or embroidered. Flowered clothing and embroidery were popular, and flowers became an important hippie symbol because hippies revered and felt connected to nature. "Flower power" was a term used to describe the hippie movement, and it was not uncommon for hippies at antiwar demonstrations to give flowers to police and soldiers, even placing flowers in the muzzles of their guns.

Though the hippies grew older and styles changed, people continued to feel nostalgic about hippie style and values. The 1980s and 1990s saw occasional revivals of hippie fashions and music, if not hippie values.

became a symbol of the outlandish and colorful style of the 1970s, and when the decade ended many hoped that bell-bottoms were gone for good. Like many of the items of clothing strongly identified with the 1970s, bell-bottoms became a symbol of old-fashioned bad taste. However, the flared pants returned to style in the 1990s as part of a trend toward baggy clothing.

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Catsuit

The catsuit combined the leotard's functionality with futuristic style. *Reproduced by permission of AP/Wide World Photos.*

Formfitting stretch body suits known as catsuits were the ultimate in slinky style and casual comfort for women during the 1960s. The all-in-one garment was typically either zipped or buttoned at the front, from the navel to the neck, and was often worn with boots. Catsuits first took off in 1964 when the French designer André Courreges (1923–) introduced his Space Age collection. Intended to capture the public imagination inspired by the space program, Courreges' designs included futuristic plastic goggles, silver moon boots, and astronaut helmets. But the centerpiece of his women's line was the knitted, long-sleeved, one-piece catsuit. Made out of synthetic, or man-made, material and so named because of its slinky fit, it became one of the signature women's garments of the 1960s. Other designers, most notably Pierre Cardin (1922–), also began creating bodysuits that drew on Courreges' futuristic design.

Comic book heroes Superman and Batman had worn variations on the catsuit for years, of course, so it was no great leap when female superheroines began turning up in them. In the United States the television series *Batman* provided a weekly forum for catsuit style, beginning in 1967. Catwoman and Batgirl each sported patent leather bodysuits designed to emphasize the power and confidence of the newly liberated female. But perhaps the most famous catsuit wearer of all was the British TV superheroine Emma Peel of the series *The Avengers* (1961–69). As portrayed by actress Diana Rigg (1938–), Mrs. Peel epitomized the swinging 1960s vixen in her cutout black leather catsuit, created for her by the

program's costumers John Bates and Alun Hughes. After Rigg wore a wetsuit-type catsuit on the show, designers everywhere copied the sleek look.

Catsuits fell out of favor in the 1970s with the return of more natural fabrics. The look briefly returned in the 1990s, as rappers like Missy Elliott and Dee-Lite's Lady Miss Kier brought back the catsuit in psychedelic patterns, often paired with platform shoes.

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Corduroy

Sometimes called the "poor man's velvet," corduroy is a soft, durable fabric that has been popular among people of all classes for almost two centuries. Usually made of cotton or cotton blended with such man-made fabrics as rayon and polyester, corduroy is woven with loose threads that are then cut to create a pile, or thick, soft texture. Most corduroy has ridges, or wales, of this pile that run the length of the fabric. Fine or pinwale corduroy has sixteen ridges to the inch, while wide wale corduroy has eight ridges to the inch. Broadwale corduroy, which has a velvety soft feel, may have only three wales to the inch, and no wale corduroy has an almost velvet-like feel. Prized for its comfort and practicality, corduroy fabric is used to make all sorts of clothing, from baby clothes to stylish suits, and is a popular upholstery fabric for furniture.

A model wearing a hip-hugging corduroy skirt at a 1966 fashion show. First popular during the 1700s, corduroy was again trendy during the 1960s and 1970s. *Reproduced by permission of AP/Wide World Photos.*

Corduroy first became popular in France and England in the 1700s, where it was named *corde du roi,* or "cord of the king." Though it was first woven of silk and was used to make clothing for royal servants, many think that the name *corde du roi* was actually made up by a British manufacturer who wished to glamorize his fabric with celebrity appeal. By the late 1800s corduroy was being woven of cotton and mass-produced in factories in both Europe and the United States. Durable yet inexpensive, cotton corduroy clothing became very popular with the working class. In 1918 auto manufacturer Henry Ford (1863–1947) chose hard-wearing, luxurious corduroy as upholstery in his new Ford Model T automobile.

Since the 1950s corduroy has been in and out of style several times and has been worn by all classes and types of people. Between periods of popularity corduroy has often been mocked as old-fashioned and out-of-date, but each decade has seen the fabric return, each time slightly updated. In the 1950s and 1960s corduroy was stereotyped as the fabric used in sport coats with leather patches at the elbows, worn by pipe-smoking college professors. During the late 1960s and 1970s, however, corduroy increased in popularity. In 1966 Jerry Garcia (1942–1995) of the rock group the Grateful Dead frequently wore corduroy pants and shirts on stage, which increased the demand for corduroy clothes among a whole generation of rebellious youth. The faded, worn look of the 1960s gave way to splashy color in the 1970s, and jeans manufacturers responded with "cords" or corduroy jeans in a wide variety of colors.

After the 1970s corduroy was not considered fashionable, even though in 1982 popular fashion designer Gianni Versace (1946–1997) introduced an entire line of men's clothing in corduroy. In the late 1990s a "new" corduroy was once again introduced, this time with spandex added for stretch, or no wales for a rich velvety look.

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Down Vests and Jackets

Down is a natural fiber found on waterfowl such as ducks and geese. These birds have a layer of fluffy feathers known as down underneath their regular feathers that traps air and helps the animal keep warm, even in icy water. Plucked off the bird and sewn between layers of fabric, down becomes an excellent insulation in human clothing, mattresses, and sleeping bags.

Many people have recognized and used the insulating quality of down. Even before the arrival of explorer Christopher Columbus (1451–1506) in the New World in 1492, Native Americans were known to use a mixture of wool and down to make warm blankets, and down and feathers were used for centuries to make warm, soft mattresses. The first manufactured down garment was made by Seattle, Washington, outdoorsman Eddie Bauer (1899–1986) in 1936. After he almost died on a winter fishing expedition, Bauer designed and marketed the Skyliner, a down-insulated jacket. The jacket was so effective in combating cold weather that Bauer made flight jackets and other down clothing for the military during World War II (1939–45).

An orange down vest. Since down is an insulation material, the fabric that covers it has been able to change with the style of the times. *Reproduced by permission of © Trinette Reed/CORBIS.*

It was not until the late 1960s, however, that down jackets and vests first caught the public imagination. Skiers such as 1968 American Olympic bronze medallist Suzy Chaffee (1946–) had glamour and flamboyance, and they wore brightly colored down vests and jackets. These soon became widely popular, especially the vests, which were a very practical design for those who were active out in cold weather. The wild colors and bright designs fit in well with the styles of the 1970s. At first mainly popular in areas like Colorado and the Pacific Northwest, which were known for outdoor sports, down was soon seen everywhere.

Because of its practicality as an insulation material, down remained very much in fashion after the 1970s, changing with the style of the times. In 1985, for example, classic raincoat manufacturer London Fog introduced a down jacket. Synthetic, or man-made, alternatives to down were also invented, such as 3M's Thinsulate and DuPont's Hollofil.

The 1990s saw a new rise in popularity for down, as inner-city youth began to buy "bubble jackets" or "fat jackets," nicknames for puffy down jackets. Noting the popularity of Eddie Bauer down jackets among urban young people, companies like Turbo Sportswear began to design hip down jackets with brand names like Triple F.A.T. Goose, South Pole, and First Down.

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Fringe

Native American tribes of the Plains and elsewhere had long created garments with fringe, which served as a type of gutter that repelled rainwater from the wearer. Fringe was a border or edge of hanging threads, cords, or strips, and was often found on garments made from suede, leather, and buckskin. Fringe first became a decorative fashion embellishment in the 1920s as part of the flapper look, a popular dress style for women. Skirts suddenly rose above the knee for the first time in Western history, and fringe was used to add a bit of length to the daring styles. But the use of Native American fringe was an outgrowth of the hippie movement of the late 1960s, a youth movement that stressed the rejection of mainstream values and a relaxation of standards of morality and personal conduct. The movement had a huge impact on mainstream society. Young Americans of the era were keenly interested in civil rights. The political gains made by African Americans earlier in the decade

had spurred interest in the plight of other oppressed minority groups, including Native Americans. Wearing fringe became a way of showing sympathy for the Native American cause.

The 1969 Hollywood film *Easy Rider* helped popularize the fringe look as a fashion statement more than a political one. The tale of two drifters who "dropped out" of society, the cult hit featured unique clothing styles. The stars, Peter Fonda (c. 1939–) and Dennis Hopper (1936–), wore casual jackets, and Hopper's fringed brown suede jacket produced an artful effect when he rode his motorcycle. Fringed vests made from brown buckskin were also quite popular at the time, and a store called Tepee Town in Midtown Manhattan offered these and many other Indian looks, including moccasin boots and beaded belts. Designer Giorgio di Sant'Angelo (1933–1989) copied parts of elaborate Native American ceremonial dress for his fall 1970 collection. His designs won the prestigious Coty American Fashion Critics' Award. A backlash began around this time, championed by Native American folk singer Buffy Sainte-Marie (1941–). She deemed the wearing of such items insensitive to Native Americans of the contemporary era, many of whom lived in great poverty. By the mid-1970s fringe had mainly gone out of style.

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Gaucho Pants

Gaucho pants are wide-legged trousers for women with a cuff that ends around mid calf. Taking their name from pants once worn by South American cowboys, they were in style for a brief period in the early to mid-1970s. They were similar to the culotte short or skort, but gauchos were longer and meant to serve as a more formal, workplace-friendly alternative to skirts and slacks.

YVES SAINT LAURENT

French designer Yves Saint Laurent (1936–) was born in Oran, Algeria, and, at age seventeen, settled in Paris, France. There he attempted to secure work as a fashion and costume designer. Two years later, after the publication of several of his sketches, he was invited to meet the celebrated designer Christian Dior (1905–1957). Dior immediately hired the young designer and became his mentor. Then Dior suddenly died. At the age of twenty-one Saint Laurent was designated Dior's successor, becoming chief designer at the House of Dior.

Saint Laurent scored a major success with his first show, in which he presented what was dubbed the "trapeze" look. Trapeze skirts were flat-fronted and flared out from the waist in an almost triangular fashion. In 1960 he launched the elegant "Beat Look," spotlighting knit sleeves, turtlenecks, and black leather jackets bordered in fur. Two years later Saint Laurent left the House of Dior and opened his own fashion house. He soon became an expert at adapting his haute couture (high fashion) designs for average, middle-class, style-conscious women.

The 1960s found Saint Laurent offering additional innovative designs: the Mondrian dress (1965), which borrowed the geometrical shapes found in the paintings of Dutch artist Piet Mondrian (1872–1944); "le smoking," an androgynous, or gender-neutral, women's tuxedo/smoking jacket (1966); and the jumpsuit, a one-piece suit consisting of shirt and pants or shorts (1968). He designed pea coats, safari jackets, peasant blouses and dresses, and see-through blouses. He incorporated pop art into his designs, which during the 1960s was a trendy art style that included such familiar images as product packaging and newspaper comic strips. In 1966 he started a line of Rive Gauche ready-to-wear (off-the-rack versus custom-made) clothing, and he began designing menswear in 1974. Over the decades, the Yves Saint Laurent (or "YSL") name has been licensed to a range of products, including eyeglasses, bath and bed linens, furs, and perfume. He also was

French designer Yves Saint Laurent (1936–) was the first to popularize a more masculine look for women's wear. His trouser suits and *le smoking* tuxedo jacket quickly caught on with fashion-conscious women after 1968. Over the next few years sales of trousers skyrocketed over dresses and skirts. The boom was helped by the women's liberation movement, with its acceptance of unconventional roles for women. Bans against wearing pants to formal events and in the workplace declined considerably, making room for gaucho pants. The pants were borrowed from the costume of the pampas cowboy in Argentina and Uruguay. These cowboys, called gauchos, achieved mythic status for their riding skills and fierce independence in the eighteenth and nineteenth centuries. Though somewhat unusual in cut, gaucho pants reflected the growing interest in ethnic looks and world cultures in the late 1960s and 1970s. Fashion writers praised them as one of the new, modern alternatives to skirts.

the first major designer to employ models of varied ethnic backgrounds.

From the late 1960s on, more and more women entered the workplace. To accommodate their needs, Saint Laurent designed work attire that included pants and blazers rather than skirts and dresses. These innovations were not immediately accepted. At first, the classic Saint Laurent pantsuit was not considered appropriate workplace apparel for women. Occasionally, women wearing them were turned away from fancier restaurants.

In 1983 the Museum of Modern Art in New York City presented an exhibit spotlighting a quarter-century of Saint Laurent's creations. It was the first time a still-active designer was so honored. In October 1998 Saint Laurent introduced his final ready-to-wear collection, and the following year he sold his business to Gucci. Saint Laurent announced his retirement in 2002. Yves Saint Laurent's life and career may be summed up by what is perhaps his most celebrated declaration: "Fashions fade, style is eternal."

Yves Saint Laurent, left, designed clothes that made women look and feel fashionable and stunning. *Reproduced by permission of © Reuters NewMedia Inc./CORBIS.*

Gauchos first made an impact in the fall of 1970. American designer Anne Klein (1923–1974) offered gray flannel gauchos that appeared in an August 30, 1970, issue of the *New York Times Magazine*'s twice-yearly fashion supplement. They soon caught on with the mass-market apparel sellers. Often they were shown with boots, another new trend in women's wear of the era. Within a few years, however, gauchos had declined in popularity. The mid-calf length broke the line of the leg, and they seemed to give the wearer a wider silhouette, or shape, than desired. Unflattering to most, they eventually became synonymous with some of the decade's more ill-advised fashion fads.

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Halter Tops

A sleeveless triangular top that ties around the back and at the back of the neck, the halter top loosely covers the breasts and chest, while leaving bare the shoulders, upper back, and sometimes the midriff, the area below the breasts and above the waist. The halter top was at the peak of its popularity during the late 1960s and 1970s.

The halter top, on the model at right, was based on the neckline of some Asian clothing. *Reproduced by permission of © Genevieve Naylor/CORBIS.*

First seen as a dramatic neckline on formal gowns in the 1930s, the halter top was based on the sleeveless, high-necked design of some Asian clothing. The halter top appeared again during the 1940s, this time on the beach as part of a two-piece bathing suit popularized by movie stars such as Betty Grable (1916–1973). The simplicity of design made the halter top easy to make at home, and the small amount of fabric required made it a good choice during World War II (1939–45), when the demands of war limited the supply of cloth.

By the late 1960s the rise of youth culture and movements for women's rights and civil rights impacted fashion. A new informality and naturalness was in style, and women began to shed the tight, cumbersome undergarments that they had long been expected to wear. The rise of feminism, an or-

ganized movement advocating for female equality, also contributed to women's desire for freedom from constricting clothing. The first garment to go was the girdle, and the brassiere soon followed. The new braless look was perfect for a revival of the halter top.

Halter tops were casual, comfortable, and playfully sexy and soon became a staple of many young women's wardrobe. Like the women of the 1940s, women of the 1960s appreciated how easy it was to make one's own halter tops. Some even tied scarves or bandannas together for an inexpensive and simple, but exotic, look. Manufacturers, of course, picked up the trend and stores began selling halter tops in a wide variety of colors, fabrics, and styles. Some halter tops came almost to the waist, covering most of the midriff, while others stopped just under the breasts for maximum skin exposure. The halter top design was also used to make an elegant top for dresses and jumpsuits, which were one-piece outfits that combined pants and top. Sexy female celebrities like Cher (1946–) and actress Goldie Hawn (1945–) were pictured in halter tops, which made even more women want to buy them.

Halter tops did go out of fashion after the 1970s, though many women continued to wear them for beachwear and other informal summer occasions. They were revived as high fashion in the mid-1990s, when popular singers like Britney Spears (1981–) and Mariah Carey (1969–) tied on the revealing halters.

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Hip Huggers

Hip huggers are tightly fitted pants whose waistline has been dropped below the natural waist of the wearer. Hip huggers usually have flared or bell-bottom legs, and the dropped waist can vary from hanging modestly just below the waist to a sitting several inches below the navel. Hip huggers often have no built-in waistband but are frequently worn with wide belts. First worn by the "mods," British

fashion trendsetters of the 1960s, hip huggers were popular with both men and women throughout the 1970s. They have come back into fashion several times since, both as 1970s nostalgia and as new designer fashions in the early twenty-first century.

During the late 1960s and early 1970s, hip huggers were widely worn by young people, from high school students to hippies, youth who rebelled against the norms of society. The so-called sexual revolution of the times called for a freer, looser style with regard to expressing one's sexuality, and sexy, revealing hip huggers fit in perfectly. While the first hip huggers exposed only the navel, more extreme designs were produced, which barely covered the wearer's bottom. Low-slung hip hugger pants exposed the bare midriff (the area below the breasts and above the waist) on both men and women. Rock stars, such as the Rolling Stones and 1970s husband and wife team Sonny (1935–1998) and Cher (1946–), popularized hip huggers by wearing them on stage.

Hip huggers made their debut in the 1960s and were again popular in the early twenty-first century. They often sat well below the navel. *Reproduced by permission of © Mauro Panci/ CORBIS.*

While mods wore hip huggers in bold, geometric prints, and hippies wore them in ragged denim, the disco dancers of the late 1970s brought glitz to the hip hugger. Tight, low hip huggers in shiny fabrics, such as satin, and bright colors were seen on popular singers of the time, from Donna Summer (1948–) to Rod Stewart (1945–).

Hip huggers retained some degree of popularity after the 1970s but almost exclusively among young women. In the 1990s British fashion designer Alexander McQueen (c. 1969–) introduced ultra-low-cut hip huggers that were quickly dubbed "bum pants" because they exposed so much of the wearers' bums, the British slang for buttocks. The very low and tight hip huggers popularized by pop music singers such as Britney Spears (1981–) and Christina Aguilera (1980–) remained popular into the

early twenty-first century. The year 2000 also saw the introduction of a kind of "false" hip hugger with a high waist and a wide belt set low on the hips, giving the illusion of the low cut, while covering more of the body.

Because hip huggers are so revealing they have sometimes been banned. Even the medical profession has had its reservations about them, with some doctors asserting that tight hip hugger pants cause a condition called paresthesia, or nerve damage in the wearer's thighs.

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Hot Pants

Hot pants are extremely short shorts that were designed to be worn as dressy clothing for women. Young people of the 1970s began to leave behind the ragged, patched-denim political style of the mid- to late 1960s. They gathered in nightclubs to dance to disco music and returned to the glamorous styles made popular in Great Britain in the early 1960s by youths known as "mods." Many fashion experts see hot pants as a natural development of the rising miniskirt. Skirts became so short that they exposed the underwear, so a sort of formal short pair of shorts, known as short shorts, came into style. The new shorts were considered shocking and slightly naughty, and *Women's Wear Daily,* an influential fashion magazine, gave them the name hot pants. Unlike ordinary shorts, hot pants were usually made from formal fabrics such as velvet, satin, or leather.

Short, sexy pants had been seen before, as far back as the 1920s and 1930s, especially in Europe, but they had mainly been worn by prostitutes and nightclub performers. In the 1930 German film *The Blue Angel,* Marlene Dietrich (c. 1901–1992) played Lola Lola, a seductive nightclub singer who shows off her legs in a pair of extremely short shorts that are an obvious ancestor of hot pants. Comic book heroine Wonder Woman was also costumed in short shorts

with high boots, a fashion that accurately predicted the 1970s look of hot pants paired with boots or platform shoes.

Though not everyone had the courage to wear the revealing new fashion, hot pants were popular among thin young women who wished to keep up-to-date in the extravagantly flashy climate of the 1970s. For a short time they even became part of the official flight attendants' uniform for Allegheny Airlines (a subsidiary of US Airways). Rhythm-and-blues singer James Brown (c. 1928–) released a popular song titled "Hot Pants" in 1977.

Hot pants went out of fashion within a few years of their introduction, and they are usually remembered as one of the many fashion mistakes of the 1970s. Since the end of that decade the look has been seldom seen, though sometimes they have been spotted on fashion models and celebrities. However, hot pants did feature prominently in the early 1980s television show *The Dukes of Hazzard* (1979–85), in which the female lead wore short denim shorts that came to be known as "Daisy Dukes" after her character.

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Jogging Suits

When the sport of jogging became a national obsession in the 1970s, bringing with it a fascination with fitness, people were looking for appropriate attire for running along city streets and country lanes, or jogging in place at the gym. Baseball, football, basketball, and hockey players had uniforms that were designed for the specifics of their sport and runners were looking for the same. Casual street clothes such as jeans and a loosely-fitted shirt were impractical. The old T-shirt and shorts or one-piece cotton gym suit was not fashionable. Out of this need came the popularity of the jogging suit: a casual two-piece outfit designed and marketed for men and women that included a zip jacket and elastic-waist pants.

The first jogging suits consisted of clothing that already existed: fleece sweatpants and hooded sweatshirts. As an athletic ensemble, it was an offshoot of the traditional tracksuit, which had been in existence since the early 1950s. The tracksuit was made up of long pants and a long-sleeved jacket and was worn by runners and other athletes. For the style-conscious, however, such attire seemed drab. Realizing that a market was emerging for a stylish jogging wardrobe,

Jogging suits—even among nonathletes—have been an American fashion staple since the 1970s. *Reproduced by permission of © Tom Stewart/CORBIS.*

designers created what came to be known as the jogging suit. Jogging suits were created for comfort and fabric breathability, which meant that air flowed easily through the fabric, keeping the wearer from getting too hot. They were made of velour, nylon, polar fleece, and polyester and were stitched together so as to withstand wear and the elements.

In 1975 Adidas introduced its top-selling nylon and polyester jogging suit. It consisted of a full-zip jacket with two front pockets and a ribbed neck, hem, and cuffs. The pants featured an internal drawcord, ankle zippers, and elastic side-seam pockets. A three-stripe design was added to the jacket sleeves and pant side seams. The suit had the embroidered company logo on the left hip of the pants and the left breast of the jacket. The women's model was practically identical, except for the tailoring.

Not everyone purchased jogging suits for running. Some wore them as sportswear, because they were sleek and attractive. Jogging suits thus became a fashion trend, with designers such as Russian-born Oleg Cassini (1913–) joining the athletic wear companies in marketing them. In the 1980s and 1990s the jogging suit evolved into the contemporary tracksuit: smoother, more fitted, and shinier, and made of state-of-the-art nylon and spandex materials. While many people actually exercised in these outfits, tracksuits were popularized by rap artists and other musicians and dancers as a type of urban street fashion.

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Leisure Suits

Leisure suits, which gained popularity among men during the 1970s, were casual suits consisting of matching jacket and trousers. They were made of polyester fabric, often in bright colors or earth tone plaids. The leisure suit jacket was distinctively

DISCO

During the 1970s rock music dance clubs became extremely popular. Young people, wearing polyester bell-bottoms and platform shoes, lined up outside popular clubs for a chance to enter dance floors lit with bright, pulsing lights and dance to recorded music with a pounding beat. Disco was the word that described the clubs, the music, the dance style, and the fashions that grew out of the scene.

A discotheque is a dance club that plays music on records, or discs, rather than having a live band. Discotheques got their start in Paris, France, during World War II (1939–45), when France was occupied by the German army. In an effort to control rebellious young people, the Germans made popular jazz music illegal, so many French youth gathered in secret clubs to dance to recordings of the music they loved. One of these clubs was called La Discotheque. In the 1960s Paris was also the home of another internationally famous discotheque, the Whiskey a Go-Go, which loaned its name to go-go boots, short, white boots popular among mod women, and go-go dancers, who performed in nightclubs.

Disco dancing gained tremendous popularity during the 1970s. Young people of the times often felt overwhelmed by the social problems around them, and they sought a more carefree lifestyle. Dancing became a favorite leisure activity. Unlike the dance clubs of previous times, disco dance clubs attracted people of mixed racial and sexual orientations. People of color and whites, gays and heterosexuals alike danced to driving rhythms, often created by drum machines. Disc jockeys, or deejays, mixed the records on two or three turntables to make each song last as long as possible. As the popularity of the dancing clubs grew, major record companies began to seek out and record disco artists, even releasing long-playing records to duplicate the deejays' long versions of songs.

John Travolta in a scene from the trendsetting 1977 disco film *Saturday Night Fever*. *Reproduced by permission of The Kobal Collection.*

In 1977 the film *Saturday Night Fever* was released, starring John Travolta (1954–) as a young working-class man who seeks love and success on the disco dance floor. The popularity of the movie *Saturday Night Fever* and its soundtrack with songs by the Bee Gees helped spread the disco craze around the world.

When disco grew to mass popularity by the late 1970s, those who wanted to be hip turned to new forms of music. An anti-disco craze began at the same time, with rock radio stations leading a "Disco sucks!" campaign. By the early 1980s most experts declared that disco was dead. Though many people lump disco in with bell-bottoms and leisure suits as another tasteless 1970s fad, disco has survived into the twenty-first century in different forms of driving dance music such as electronica, techno, house, and Latin freestyle.

styled, with an open front with large collar and lapels, large patch pockets, and stitching in a color that contrasted with the fabric. Beginning in the early 1960s, fashion designers experimented with stylish and casual suits for men in an effort to modernize men's fashions to keep pace with women's changing styles. French designers Pierre Cardin (1922–) and Yves Saint Laurent (1936–) both introduced modern looks for men. Cardin's collarless suit, made famous by the British pop band the Beatles, and Saint Laurent's "safari suit," were both forerunners of the leisure suit, which offered men casual, stylish looks that soon developed into the distinctive styling of the leisure suit.

In 1970 American designer Jerry Rosengarten (c. 1945–) invented a new style of suit that paired a shirt jacket with matching pants to demonstrate the usefulness of a new double-knit polyester fabric. Pants maker Lee Jeans marketed Rosengarten's design in a line for men and boys called LEEsures. Influenced by the extremely informal style associated with the hippies, a group of young people who rejected conventional values and dress, men of the 1970s wanted to be able to dress more casually. Leisure suits were marketed to these buyers as comfortable business suits. Though they were never really accepted as business dress, they did become popular for parties, discos, and other social events. Mothers especially liked the new suits for their young sons, because the polyester fabric was extremely durable and easy to care for.

Often worn with brightly patterned polyester shirts, gold chains and medallions, and vinyl platform shoes, leisure suits were briefly very popular. Perhaps the most famous leisure suit was worn by actor John Travolta (1954–) when he starred as a disco dancer in the film *Saturday Night Fever* (1977). Before too long, however, there was a backlash against the suits. Some upscale restaurants began to post signs forbidding the suits, and they gradually fell out of fashion. Leisure suits have endured, however, as a symbol of 1970s fashion extremes. In the twenty-first century fans of retro fashion gathered for leisure suit conventions to show off the bright polyester costumes that they would hardly dare to wear anywhere else.

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[*See also* **Volume 4, 1930–45: Men's Suits**]

The miniskirt was stylish, provocative, fun, and sexy. *Reproduced by permission of © Bettmann/CORBIS.*

Miniskirt

The miniskirt was introduced in 1965 at the fashion show of French designer André Courreges (1923–). He felt that the design of women's clothes was not keeping up with the modern trends of the 1950s and 1960s and wanted to introduce a look that was modern, streamlined, and easy. His miniskirts were A-line skirts, narrow at the waist and wider at the hem, that ended four inches above the knee.

The audience at Courreges's show greeted his new designs in shocked silence, but it would not be long before fashion critics and women themselves embraced the exciting modern look. Meanwhile, in London, fashion designer Mary Quant (1934–) also began to sell a new look for the modern woman. In 1955 Quant had opened a London boutique called Bazaar in which she sold designer clothes that could be worn by the average person, not just fashion models. Shortly after Courreges had revealed his line of clothes, Quant introduced her own miniskirt, a tightly fitted skirt with an even shorter hemline, up to the middle of the thigh.

JACQUELINE KENNEDY

Few public figures have had more effect on American style, fashion, and culture in general than Jacqueline Kennedy (1929–1994) did during the early 1960s, when she was married to John Fitzgerald Kennedy (1917–1963), the thirty-fifth president of the United States. Though she disliked the spotlight of public life, Jacqueline took her responsibilities as first lady seriously and created an atmosphere of elegance and dignity that surrounded her husband's presidency. A quiet, reserved woman from an upper-class family whose poise and grace charmed people of all classes both in the United States and abroad, Jacqueline had a confident, modern style that inspired women all over the world to imitate her.

Born Jacqueline Bouvier in 1929 in South Hampton, New York, she was raised in a socially prominent family. She attended Miss Porter's, an exclusive girl's school in Connecticut, where she loved riding horses. The horsewoman's style of tailored slacks and jackets would become one of Jacqueline's fashion trademarks. In 1953 Jacqueline Bouvier married Massachusetts congressman John Kennedy and entered the political life. By 1960 the couple and their two children had moved into the White House. The handsome John Kennedy was the youngest man to be elected president, and he and Jacqueline brought a welcome feeling of youth and energy to a country entering a new decade. Because of the new medium of television, citizens could watch the president and his wife more closely than ever before, and the new first couple was extremely popular. Raised in the upper class and educated in Europe, Jacqueline knew about the latest Paris fashions. She loved simple, elegant designs, and brought that elegance and sophistication to the White House.

As the wife of the president, Jacqueline was the most watched woman in the country, and her clothing instantly became famous. She became known for her bouffant hairstyle and the small, round hats, called pillbox hats, that designer Halston (1932–1990) created for her. She left behind the puffy skirts of the 1950s, and Oleg

Quant's miniskirt became part of a new "mod" style, named after the reigning fashion among British youth in the 1960s. Courreges and Quant both paired miniskirts with flat white boots and geometric prints, and celebrities like British model Twiggy (1946–) and French actress and sex symbol Brigitte Bardot (1934–) popularized the new look. Soon the new short skirts were seen on such respectable figures as American first lady Jacqueline Kennedy (1929–1994).

Over the years minis kept getting shorter, becoming the micromini and even the micro-micro. The average woman did not wear the most extreme styles, but the miniskirt did begin a trend of shorter skirts and a freer, more relaxed style for women. Rather than being expected to keep themselves covered up, modern women of the 1960s were presented in a style that was bold, sexy, and fun.

Cassini (1913–) designed her simple A-line suits in striking colors, which were widely imitated. Always an active sportswoman, Jacqueline was confident enough to dress casual, and she became known for wearing slacks, shorts, and riding clothes, at a time when most women wore skirts and dresses in public. Many American women imitated the first lady's look of tapered slacks and casual fitted tops, worn with a scarf tied around the hair and big sunglasses.

Jacqueline Kennedy's international, sophisticated style was not only imitated in the United States but around the world. Even after the tragic assassination of President Kennedy in 1963, Jacqueline Kennedy never really left public life, though she tried. People worldwide were still fascinated by her, and tabloid newspapers and aggressive celebrity photographers called paparazzi followed her everywhere, hoping for a picture or a story. In 1968 she married Greek millionaire Aristotle Onassis (c. 1900–1975), and after his death in 1975 she worked as a book editor and lived with a companion, Maurice Templeton. She died of cancer in 1994.

Jacqueline Kennedy Onassis.

Hemlines have gone up and down several times since 1965, and the miniskirt has been reintroduced several times, notably in the 1980s when singer Madonna's (1958–) short skirts popularized the mini again among young women.

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Nehru Jacket

Young people of the 1960s who were unhappy with the culture and values they had grown up with began to explore other cultures, seeking different points of view. Because many of these young people opposed war and sought peaceful solutions, they admired the people of India, who had achieved independence from the British Empire in 1947 through largely nonviolent means.

In 1964 the first prime minister of independent India, pacifist Jawaharlal Nehru (1889–1964), was pictured in *Vogue* magazine wearing his traditional coat. *Vogue* was an important fashion influence, and the Nehru jacket, named after Prime Minister Nehru, started to gain popularity. The distinctive Nehru jacket is a close-fitted, single-breasted (one row of buttons down the front) coat with a stand-up collar and no lapels. Around the same time, the popular British rock group the Beatles traveled to India to study meditation techniques, and soon the group's members began wearing Nehru jackets and setting a new fashion trend.

The jackets became popular very quickly. Celebrities from talk show host Johnny Carson (1925–) to football star Joe Namath (1943–) wore Nehru jackets, and singer Sammy Davis Jr. (1925–1990) was reported to own two hundred of them. Nehru jackets were made from a wide variety of materials besides plain cotton and wool, including brocade, vinyl, and sharkskin.

The Nehru jacket fad ended within just a few years. Suddenly the Nehru jacket became a symbol not only of dated and out-of-style clothing, but also of the type of person who still wore the jacket. The Nehru jacket came to represent an aging loser, trying unsuccessfully to be hip and cool, an image that has persisted for decades. In 1994 the rock group Love Battery released the song "Nehru Jacket," in which a man in bell-bottoms and a Nehru jacket unsuccessfully tries to get a date. In the Austin Powers movies of the late 1990s and early 2000s, about a spy who is frozen in the 1960s and thawed out in the 1990s, Austin Powers's Nehru jacket is used to express his geeky hipness and awkwardness.

In fashion, however, what is considered outdated by one generation becomes trendy for another. In the late 1990s the Nehru jacket began to appear in fashion magazines again as a desirable gar-

ment for both women and men. In 2002 fashion designer Ermenegildo Zegna designed a "guru suit" with a Nehru jacket, and former U.S. president Bill Clinton (1946–) was seen in a tuxedo with a Nehru jacket in the summer of 2001.

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Painter's Pants

Blue collar or utilitarian chic is the name given to the fashion trend of work clothes becoming high fashion. Like blue jeans, painter's pants were discovered as a fashion item by those who never wore them for work. Originally designed to be worn by working painters, painter's pants have been sold by makers of work clothes such as Dickies, since at least the 1920s. Made of white canvas with heavily stitched seams, painter's pants are distinguished by their many pockets, some roomy enough to hold brushes and rags, others small enough to keep a putty knife or screwdriver close at hand. Painter's pants also have a hammer loop, a fabric strap sized to hold the handle of a hammer, on the right-hand leg seam. Many young women, energized by the Women's and Gay Liberation movements of the early 1970s, wore painter's pants as a political statement, often with work boots, because they were the clothes of skilled tradespeople and had been formerly reserved for men.

However, painter's pants became especially fashionable during the late 1970s. The white pants were themselves a blank canvas, and soon both men and women were painting, spattering, and embroidering their painter's pants to make individual fashion statements. Bright, paint-splashed painter's pants were in perfect harmony with the florescent colors and vivid patterns that were popular at the time. Some people even made playful use of the hammer loop by hanging a toy hammer or bright bandanna there. Painter's hats and overalls were also decorated for street wear. Soon clothing manufacturers caught onto the demand for stylish painter's pants and began to

manufacture them in pastels and bright colors, as well as the popular splattered paint design.

During the 1980s when many 1970s fashions were ridiculed, painter's pants had a slight decrease in popularity, but by the 1990s they had returned to favor again as high fashion. Several fashion designers, such as Victor Alfaro (1963–), featured clean, white painter's pants in their collections.

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Pantsuit

Before the late 1960s women only wore pants while working in the garden or around the house, engaging in such female-approved sports as bowling, or traveling to the beach. In most any business, school, or formal public or social setting women were expected to wear skirts or dresses. As feminism, the social movement to gain full and equal rights for women, grew more powerful in the 1960s and women increased their presence in the workplace, the notion that females and skirts were synonymous was viewed as impractical and outdated. French designer Yves Saint Laurent (1936–) and other top designers responded to this desire for skirt-liberation by creating the pantsuit: an outfit, designed and tailored specifically for women, comprised of matching slacks and jacket. By the mid-1960s nearly all the important Paris, France, designers were creating and marketing pantsuits. Pantsuits allowed women in the workplace the opportunity to enjoy the mobility and flexibility they lacked when wearing a dress or skirt.

Some pantsuits were female versions of traditional male suits. They featured solid colors, blacks and blues and browns, or came in plaid or tweed. Others were more traditionally feminine, designed in pastel colors or even in white lace over pink. Jackets came in vary-

ing lengths and were single or double-breasted. Pants were narrow, tapered, or flared. The suits were made of a range of materials, such as wool, suede, leather, twill, velvet, silk, cotton, polyester, and cotton-polyester blends. Unlike their male counterparts, women accessorized their pantsuits with necklaces, pins, gloves, scarves, and designer handbags and shoes.

Pantsuits were not immediately accepted as formal social or workplace attire. Younger women began wearing them and were scornfully viewed not only by the male establishment but by their older female coworkers as well. Exclusive restaurants refused to seat women dressed in even the most stylish and expensive pantsuits. Eventually, workplace and restaurant dress codes were altered to accommodate women wearing them.

Women wearing pantsuits, like the one here, were sometimes banned from restaurants that resisted the feminist movement and saw pants as too masculine. *Reproduced by permission of AP/Wide World Photos.*

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Pantyhose

People have worn some sort of stockings or socks for centuries, the style varying somewhat as fashions and technology changed and developed. In the 1800s women usually wore cotton stockings, which were covered by their long skirts, but by the 1920s hemlines had risen, and sheer silk stockings became popular. These were two individual tubes of silk, one for each leg. They were held up by garters, elastic circles that fitted tight around each leg, or garter belts, elastic bands that went around the waist with several fasteners that hung down to secure the stockings. Later, tight elastic pants called girdles would be outfitted with fasteners for stockings and

worn for the dual purpose of keeping up hose and making a woman look slimmer.

In 1959 Allen Gant Sr., a designer for North Carolina clothing manufacturer Glen Raven Mills, created a garment that combined underpants and stockings. Although worn at first by dancers and other theater performers who wore skimpy costumes, pantyhose would become popular for all women by 1965. Several factors led to the increased popularity of pantyhose. First, Glen Raven Mills incorporated a new stretchy fabric called spandex into pantyhose, which helped the hose to keep their shape instead of becoming stretched out and baggy. Second, a London, England, fashion designer named Mary Quant (1934–) introduced a new, very short skirt, called the miniskirt. The tops of old-fashioned stockings held by garters showed under the new skirts, so women turned to pantyhose and most discarded their uncomfortable garter belts for good. Pantyhose became a multimillion-dollar industry.

Though pantyhose were once hailed as a giant innovation in women's fashion and a wonderful benefit for busy women, women continued to demand more comfort and freedom of dress. Even though skirts and pantyhose were still considered necessary for women in many places, pants had become increasingly accepted business and dress attire for women by the late 1970s. In the 1990s a general trend toward wearing more casual styles to work enticed many women to stop wearing pantyhose. The profits of the hosiery industry continued to fall into the early twenty-first century.

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Peasant Look

During the late 1960s and early 1970s many young women rejected traditional fashion for more eccentric, original styles. One such style was the peasant look: a type of clothing that was an off-

shoot of the garments worn for centuries by the European lower classes. Peasant skirts and dresses were long and flowing. Skirts and blouses featured loose, off-the-shoulder necklines, split necklines styled to resemble tunics, or drawstrings that could be tied. The blouses were tucked in or not, depending upon personal preference. Peasant-style clothing often was loosely woven, using such natural fabrics as linen or soft, combed cotton. They featured solid colors; earth tones such as brown, tan, white, and ivory were especially popular. Blouses often were adorned with hand-done embroidery, and outfits were designed using floral patterns. The sleeves were soft and ruffled or bell-shaped. To a lesser extent young men also adopted the peasant look. Male peasant clothing included a collarless shirt, pants, and belt. The shirt was usually not tucked in.

For real peasants, of course, this style was no fashion statement. It existed for practical reasons: peasant-style clothing was easy to make and loosely fitted, allowing the wearer to work in the fields or on farms with maximum comfort. For modern young people, however, the style offered a romantic, bohemian (referring to a person who lives an unconventional lifestyle) feeling that made them feel they were different from the rest of society.

In 1976 famed designer Yves Saint Laurent (1936–) initiated what came to be known as the "Rich Peasant" or "Peasant Chic" look. These designs were characterized by drawstring blouses and long, full skirts with a gathered waistband called dirndl skirts, and they were conceived in earth tones. A Rich Peasant outfit featured fur trim and expensive knee-length boots made of calfskin, elements missing from earlier peasant attire. Add-ons included scarves, shawls, and vests. Saint Laurent's designs remained popular through the mid-1980s.

The peasant look, with its long, flowing garments decorated with embroidery or floral patterns, was extremely popular throughout the 1960s and 1970s and made a comeback in the late 1990s. *Reproduced by permission of AP/Wide World Photos/Fashion Wire Daily.*

The original, more basic peasant look enjoyed a revival in the late 1990s and early twenty-first century. In addition to the conventional fabrics, rayon and crushed velvet polyester were also popular.

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Tie-Dye

Worn by legions of hippies, tie-dye is perhaps the most enduring symbol of the 1960s. *Reproduced by permission of © Royalty-Free/ CORBIS.*

Tie-dyeing was especially popular with American youth who opposed the Vietnam War (1954–75), a controversial war in which the United States aided South Vietnam in its fight against a takeover by Communist North Vietnam. During the late 1960s American young people rebelled against the conservative rules of dress and appearance that had influenced their parents' generation, and many began to appreciate a movement that valued arts and crafts, simplicity, and traditional ways of making things. Tie-dye was a natural outgrowth of these values, combining personal creativity and bright designs to create low-cost clothing. Tie-dye was not a new invention; it has roots in Indian *bandhani* and Japanese *shibori,* both dyeing techniques that involve binding areas of fabric before dyeing to create color patterns. Indonesia, Nigeria, and Peru also have long traditions of tie-dyeing fabrics, as do many other countries.

To make a fashionable tie-dyed T-shirt, young people would wrap strings around crumpled shirts and dunk them in vats of inexpensive dye. Once dry the dyed T-shirts would display swirling patterns of

color that rebellious American youth could be seen wearing with faded jeans and sandals. Popular rock musicians of the time, such as Jimi Hendrix (1942–1970) and John Sebastian (1944–), wore tie-dye on stage, increasing its popularity. The singer Janis Joplin (1943–1970) was said to sleep on tie-dyed satin sheets. Tie-dye was so popular during the 1960s that it has remained a symbol of trends and movements of the time: hippies (people who rejected the moral customs of established society), rock concerts, psychedelic drugs, and antiwar marches. At the same time, those who disliked the style and values of the hippies ridiculed tie-dye as a symbol of drug use, irresponsibility, and mindless rebellion.

During the 1980s, when many of the fashions of the 1960s and 1970s were rejected, tie-dye lost some of its popularity. One group, however, clung to tie-dye as their symbol throughout the 1980s and 1990s: the Deadheads. Deadheads were loyal fans of the rock group the Grateful Dead. Grateful Dead concerts became festivals of tie-dye, and those who brought and sold tie-dye clothing at the events became known as "dyes." After the Grateful Dead disbanded in 1995, concerts of other rock groups, such as Phish, became venues for wearing, selling, and exchanging tie-dye clothing.

Tie-dye became a mainstream fashion starting in the 1990s. Unlike the tie-dye of the 1960s, this modern tie-dye was often mass-produced and sold in retail shops at large malls. Some original tie-dye designs made on silk or rayon, however, were considered fashionable artwork and sold at high prices in designer boutiques. Despite its popularity in the 1990s and 2000s, the bright, swirling, one-of-kind nature of tie-dye continues to be identified with the nonconformist lifestyle of the hippies of the 1960s.

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Velour

Velours is the French word for velvet, and, like velvet, velour is woven by a special process with looped threads that are cut to form a pile, or textured surface. What distinguishes velour from velvet is the fabric from which it is woven. While velvet is most often made of silk or the synthetic fabrics nylon or acetate, velour is loosely woven of cotton, sometimes blended with synthetic fiber.

Long used as a drapery and upholstery fabric, particularly in automobiles, velour, when it gained popularity as a fabric for clothing in the 1970s, was often ridiculed for its upholstery background. Once members of popular 1970s rock groups such as the Bee Gees wore it, however, many young people began to consider the fabric hip and modern. The popularity of velour in the 1970s also relied on the previous decade. During the 1960s young men had begun to rebel against the conservative dress of previous generations and started to wear more brightly colored, casual clothes. Such clothes became highly fashionable for the average man, and velour was sewn into comfortable shirts and pants for men and women alike.

The most recognized velour garment of the 1970s is the jogging suit worn by both men and women. Sportswear companies such as Adidas began to make brightly patterned velour into jogging suits, with a loosely fitted top and pants made of matching fabric. A modified version of the velour jogging suit was used to represent futuristic clothing on the science fiction television series *Star Trek* (1966–69), which reached its peak of popularity in syndication in the 1970s.

Like many distinctive 1970s fashions, velour went out of fashion during the 1980s as men returned to a more conservative, buttoned-down look. However, the fabric came back into fashion for both men and women in the twenty-first century and its popularity was given a boost when singer and actress Jennifer Lopez (1970–) introduced her own line of velour fashions.

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Wrap Dress

Diane von Furstenberg's (1946–) wrap dress was one of American fashion's top sellers during the first half of the 1970s. The one-piece, knee-length garment, which wrapped in the front and featured built-in string ties of the same fabric, tied around the waist and sold in stores for around eighty dollars. Made from colorful abstract prints that von Furstenberg designed herself, the dress caught on with legions of American women, and some five million were sold at their height of popularity. The success of this dress made von Furstenberg one of the first designers to succeed by appealing primarily to the mass market, instead of to the world of haute couture, or high fashion.

Von Furstenberg was in her mid-twenties in 1972 when she launched her company with the slogan "Feel Like a Woman, Wear a Dress!" She and her husband, Prince Egon von Furstenberg (1946–), had settled in New York City with their two young children and led a glamorous life that was well chronicled in gossip columns of the day. After a brief fashion apprenticeship, she came up with the sketch for the wrap dress. Her connections landed her an appointment with the legendary fashion editor Diana Vreeland (1901–1989) of *Vogue* magazine, and the dresses quickly caught on with the growing number of urban, middle-class professional women. At the time sales of dresses had been in decline for a few years. But the fresh, contemporary patterns on von Furstenberg's dresses lured fashion-conscious buyers, and the shirtwaist style, with a blouse top that opened down the front, seemed to flatter all body shapes.

Modern version of a wrap dress, which wraps in the front and features built-in string ties tied around the waist. *Reproduced by permission of AP/Wide World Photos.*

The dresses were practical as well: drip-dry, they required a minimum of ironing and could easily go from the office to an evening out.

Von Furstenberg's princess title and sexy looks helped make the dress a top seller by 1974, though even some of its most ardent fans complained they were becoming far too common. She built a profitable, if somewhat short-lived, fashion empire from them. In the late 1990s the original wrap dress became a prize find at vintage stores, and in 1997 von Furstenberg reintroduced a shorter version of the dress that sold for two hundred dollars.

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Headwear, 1961–79

Women's hairstyles in this period transformed from the stiff, artificial styles favored at the beginning of the 1960s to striking, short mod styles of the mid-1960s and then to the longer, loose, feathered tresses of the 1970s. Whether the styles were dramatic geometrically-shaped bob styles, longer bobs with flipped out ends, or the soft layers of the Farrah Fawcett look, the general trend in women's hairstyles was toward freer, softer styles. Hats and hair ornaments were not as important during this period, as the focus turned toward the color and styling of hair.

One of the most unique aspects of 1960s and early 1970s hairstyles was the merging of men's and women's styles. Young men and women wore styles that resembled each other. Highly fashionable young women clipped their hair short and close to their heads in the early 1960s, making them resemble boys. The styles women adopted looked very much like the bobs worn in the 1920s and passed quickly, as many fads do. But a trend toward longer hair for both men and women later in the decade brought much public comment, as many in society criticized men for growing their hair long. The longest hairstyles were worn by hippies, or young people who rejected social customs throughout the 1960s. Hippies distinguished themselves by wearing old or homemade clothes and growing their hair long. They parted their long hair in the center and left it to hang naturally over their shoulders and back. They distinguished themselves from the rest of society by rejecting established fashion trends altogether. Hippies were heavily criticized, not only for the way they looked but for their political beliefs as well, as most vigorously protested the Vietnam War (1954–75).

While the long tresses of the hippies were adopted by a relatively small group of people, longer hair had become fashionable for

all by the end of the 1970s. The members of the British rock band the Beatles helped usher in a new fashion in men's hair by wearing a style called the mop top. The mop top was a messy, casual style that featured hair grown to cover men's shirt collars with full bangs that brushed the eyebrows. The mop top was a dramatic shift from the crew cuts of the previous decade. Some fashion trends limit themselves to the very wealthy or the young, but the mop top became popular for men of all ages and social classes.

Hippies often adorned their long hair with flowers and headwraps.
Reproduced by permission of © Henry Diltz/CORBIS.

Longer hair required more styling. Many men started to have their hair styled by trained stylists instead of simply cut by barbers. They began using hairdryers and special combs and brushes to achieve their desired looks. Some even had their hair set in permanent ringlet curls. By the end of the 1970s all styles of hair—long, short, straight, curly—were seen in mainstream society.

As looser styles were adopted by the majority of both men and women, an extreme style was adopted in 1976 by a group who called themselves punks. Punks were young people who identified themselves by their dramatic hairstyles, clothes, and music. Punk hairstyles were distinguished by their artificial qualities and unusual shapes. The most distinctive style was the tall mohawk. Both young female and male punks shaved the sides of their heads and left a long mohawk down the center, which they dyed a variety of colors such as bright pink or green and coated with glue to spike it out away from their heads. The stiff, artificial styles of punks inspired the creation of many new gels and hair sprays strong enough to hold long hair on end for hours.

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Afro

The hairstyle of choice among African Americans from the mid-1960s through the 1970s was the Afro. The Afro featured African Americans' naturally curly hair trimmed in a full, evenly round shape around the head. During the fight for equal rights for blacks during the 1960s, as many blacks joined together to apply political pressure on the American government, they also developed their own fashion statements, which included the Afro. For many, the Afro, also known as the brush or the natural, was as much an emblem of racial pride as a fashion statement.

Many African Americans during the 1960s and 1970s wore Afros as a symbol of racial pride as well as a fashion statement. *Reproduced by permission of © Laura Doss/CORBIS.*

Prior to the 1960s most African Americans adopted straight hair, like the majority of society did, often through chemical treatments. These unnatural hairstyles fell out of favor, however, as the Civil Rights movement of the 1960s ushered in a new era of racial consciousness among American blacks. Many African Americans began to believe that allowing their hair to grow in its natural state without chemical alteration signified their acceptance of themselves and their racial identities. The Afro was a gesture of political defiance, a signal that they were ready to change the way they were treated in society. Many of the leading figures of the Civil Rights movement, including Jesse Jackson (1941–), Stokely Carmichael (1941–1998), Angela Davis (1944–), Andrew Young (1927–), and Huey Newton (1942–1989), wore the Afro hairstyle at one time or another. Over time the Afro became one of the icons of the Civil Rights movement, alongside the clenched fist salute and the slogan "Black Power."

In the 1970s the Afro grew even more popular. Popular entertainers Michael Jackson (1958–), Roberta Flack (1939–), and Richard Roundtree (1942–), and sports icons Julius Erving (1950–) and Kareem Abdul-Jabbar (1947–) lent a stylish prestige to the hairstyle, which grew ever higher and bushier. The baseball player Oscar Gamble's (1949–) luxuriant Afro grew so large that his batting helmet routinely popped off his head as he ran the bases. Beginning in the 1980s the Afro began to fall out of fashion, as a broader spectrum of African American hair and beauty styles emerged, including dreadlocks, twists, corkscrews, and fades. In the twenty-first century the classic 1970s Afro has been adopted only by trendsetters and those looking to cultivate a retro style.

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Farrah Fawcett Look

Charlie's Angels (1976–81), a show about the adventures of three attractive female private investigators, debuted in September 1976. By mixing sex appeal and feminist self-reliance, the series drew large audiences of both men and women, quickly becoming the top-rated television program in the United States. Former model Farrah Fawcett (1947–), then known as Farrah Fawcett-Majors, soon emerged as the most popular of the show's three stars. Her feathery blonde hair and broad white smile were the image of wholesome sensuality. Fawcett's ascent into superstardom was sealed with the release of a poster depicting her in a red swimsuit. It sold some eight million copies and was a fixture on the bedroom walls of American teenage boys from coast to coast.

Farrah Fawcett-Majors's feathered tresses were all the rage in the late 1970s. *Reproduced by permission of AP/Wide World Photos.*

Fawcett's hairstyle in particular seemed to touch a nerve with the public. Before long, young girls and women across the nation began to adopt the Farrah Fawcett look, a flipped back, winged, layered and tousled style held in place with plentiful amounts of gel and spray. "Farrahmania" reached its peak in 1977. At one point a Farrah-mad entrepreneur reportedly offered five million dollars to bottle water from the starlet's kitchen tap. She declined. As Fawcett's acting career fizzled, so did her influence on fashion. The feathered Farrah Fawcett look dropped from fashion in the early 1980s. The style was revived in the late 1990s, when designers started to couple the hairstyle with 1980s-inspired apparel. Singers Madonna (1958–) and Gwen Stefani (1969–), country music phe-

nom LeAnn Rimes (1982–), rapper Mary J. Blige (c. 1971–), and actresses Liv Tyler (1977–), Jenna Elfman (1971–), and Pamela Anderson (1967–) all adopted the cut in the early twenty-first century.

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The Flip

The Flip was a bouncy, upturned hairdo that was widely worn by young women throughout the 1960s. Its name derived from a flip, or upturned curl at the ends. Starting out as a modified version of the bouffant, its stiffness relaxed over the decade along with hairstyle trends in general. By the early 1970s it had given way to a longer, looser version.

Television actress Mary Tyler Moore (1936–) wore a short version of the Flip when *The Dick Van Dyke Show* debuted in 1961. Moore played Laura Petrie, an endearing housewife who was married to a television writer. The show focused on the Petries' home life in suburban New York City, and Moore wore cropped pants known as capris on the show, often with flat shoes. This was a marked change from other television wives, who seemed to go about their day in impractical swishy dresses, high heels, and upswept hair. Moore's comedic talents on the hit show won her two Emmy Awards, and her chin-length Flip hairstyle was widely copied. A version with bangs became especially popular. Requiring just a light setting lotion and curlers, the Flip typified an energetic, no-fuss American style.

In 1966 a new television show debuted with another dark-haired actress whose Flip hairstyle was also emulated: *That Girl* (1966–71). The sitcom starred Marlo Thomas (1943–) as an aspiring actress and single young woman in New York City. Her stylish

designer outfits, including miniskirts, helped make Thomas's perky character a fashion icon. Her Flip hairstyle fell to shoulder-length and beyond, moving with a trend toward longer hair. The looser style reflected a new emphasis on haircutting techniques over elaborate salon styling methods.

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Geometric Bob Styles

English hairdresser Vidal Sassoon (1928–) established the first of what would become a successful chain of hair salons on London's Bond Street in 1954. Over the next few years he gained a reputation for creating daring but flattering looks for a stylish clientele. His work began appearing in the top fashion magazines of the day. In the early 1960s, however, women's hairstyles were elaborate, stiffened sculptures. They required setting lotion, rollers, dryer time, backcombing, and a generous amount of hair spray. Sassoon railed against such styles as out of step with the modern woman's lifestyle. In 1963 actress Nancy Kwan (1939–) was brought to Sassoon's salon during the shooting of a film called *The Wild Affair* (1963). Kwan had very long hair, and filmmakers wanted it cut. Sassoon created an uneven, layered cut inspired, he said, by architecture. The finished effect was so dramatic that he called a fashion photographer immediately, and Kwan's profile was shot that same day for the British and American editions of *Vogue* magazine. A year later Sassoon gave model Grace Coddington (c. 1923–) his Five Point Cut on the night before she appeared in designer Mary Quant's (1934–) fashion show. Sassoon's Five Point Cut featured five inverted "V"s designed to highlight a woman's eyes, cheekbones, and neck.

The short, modern haircuts, which swung when their bearers danced, belonged to the same spirit as Quant's miniskirts.

Originating in London with the mod style and with new rock groups like the Beatles, whose famous mop-top hair Sassoon also cut, this new focus on youthful playfulness rejected many of the conventions of the sedate 1950s: women's clothes were designed to accentuate a slim, boyish shape, and Sassoon's almost genderless hairstyle needed a minimum of styling and upkeep. He opened a New York City salon in 1965, followed by others in California.

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Long Hair for Men

Perhaps no modern fashion trend has been as controversial as that of men growing their hair long. Beginning with the beatniks and hippies—names given to those who rejected the established customs of society in the 1950s and 1960s—and spreading quickly throughout society, long hair on men represented a rebellion against the clean-cut image that had prevailed during previous decades. Hippies often wore their hair down to their shoulders and longer as a sign of protest against American involvement in the Vietnam War (1954–75) and to set themselves apart from the mainstream society. The popular Broadway musical *Hair* (1968) dramatized the importance of long hair to the anticonformist feelings of the youth of the 1960s. Jeff Poniewaz's poem "Why Young Men Wore Their Hair Long in the Sixties" in *Viet Nam Generation* illustrates the principals that many men felt lay behind their decision to grow their hair: "Because the first thing they do in / a prison an insane asylum or the Marines / is shear off all your hair exactly like sheep."

Many people, especially older people, saw the increasing length of men's hair as a challenge to the conservative values of patriotism, religion, and masculinity. Some people got aggressively angry and threatened or attacked men with long hair. Many schools and businesses made rules about the acceptable length of men's and boys'

Many saw the 1960s trend of long hair on men as a rebellion against the conformity and conservative values embraced by those who favored crew cuts. *Reproduced by permission of © Lynn Goldsmith/CORBIS.*

hair. Even governments had opinions on the subject. Greek dictator George Papadopoulos (1919–1999) banned long hair on men in 1967 as a part of his repressive military government.

As the political significance of long hair faded after the 1960s and 1970s, the acceptable length for men's hair became much more flexible and long hair passed from political statement to fashion statement. By the twenty-first century men were able to wear their hair in a variety of different lengths, from shaved bald to below the shoulders. Still, long hair retained some symbolic resistance to dominant cultural styles.

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Body Decorations, 1961–79

People adorned their bodies in widely varying ways in the 1960s and 1970s. The popularity of modern styles at the beginning of the 1960s brought huge plastic flower ornaments, heavy makeup, especially around the eyes, and false eyelashes for women. Men accepted jewelry as part of their wardrobe, starting with the love beads hung around their necks in the 1960s and ending the period with multiple chains of gold adorning their necks and chests, bracelets around their wrists, and rings on their fingers.

The middle years of this time period were punctuated by the antifashion of the hippies, or people who rejected society's conventional customs and embraced free personal expression. Although hippies were relatively few in number, they brought natural, homemade adornment and political symbols into the limelight. Both men and women tucked real flowers behind their ears and wore homemade jewelry. Many wore strings of love beads around their necks, peace symbols, and buttons protesting the

Body piercing is an ancient practice that has become fashionable with young people as a way to express one's individuality. *Reproduced by permission of © Jim Cornfield/CORBIS.*

PUNK

Punk was a radical style of the mid- to late 1970s marked by unconventional combinations of elements and materials and a high shock value. It emerged out of London, England, and New York, feeding off of the cities' angry, rebellious participants of music concerts where a new type of music called punk was developing. What began as an antistyle aimed at thumbing its nose at the established norms of high fashion ended up having a great deal of influence on the fashions of the late 1970s and beyond.

There was always a punk element in rock 'n' roll. The Beatles famously wore black leather jackets and played a loud, fast, aggressive brand of rock music before softening their look and sound. What is now called punk is generally dated to 1972, however, when the British fashion designers Malcolm McLaren (1946–) and Vivienne Westwood (1941–) opened their London boutique. First called Too Fast To Live, Too Young To Die and later renamed Sex, the shop sold a variety of black leather and rubber designs and became a central meeting place for those in the emerging punk music scene. An aspiring music manager, McLaren himself helped set the styles that many British punks would emulate. Some of these he imported from the United States. From the U.S. punk musician Richard Hell of the band Television, for example, McLaren copied the idea of the spiked haircut. Achieved by applying large amounts of gel or Vaseline to one's hair and then rubbing talcum powder into it to dry it into spikes that stuck out away from the head, the hairstyle became emblematic of the punk look. Johnny Rotten (1956–), lead singer of the band McLaren managed, the Sex Pistols, helped popularize the style in Great Britain. Other early elements of punk style that migrated from the United States to England included the concept of deliberately ripping one's jeans below the knee, a practice of the New York-based bands the Ramones and the New York Dolls.

In contrast to the colorful, naturalistic garments worn by the hippies of the 1960s, punks preferred almost entirely black, self-consciously menacing clothes. They often composed their outfits little by little from items bought at second-hand or military surplus shops, mixing, matching, and layering as they saw fit. Quite often the garments were torn, colored, or otherwise altered to create a more individual look. Mainstays of the punk's closet included black turtlenecks, short leather skirts for women, tight leather pants or jeans for men, leather jackets customized with paint, chains, and metal studs, and Doc Marten boots. Jackets and T-shirts were often decorated with ob-

Vietnam War (1954–75) to signal their desire for peace. Hippies also made Native American jewelry and headbands fashionable for whites to wear.

After the Vietnam War ended, fashion shifted again toward artificial, flamboyant styles. The gaudiest styles were developed by dancers at discotheques, or bars where people gathered to dance to music, and punks, who created a deliberately aggressive style of dress. Disco style was glamorous, with glittery jewelry and colored glasses complementing the bold clothes. Punk style was the opposite. Punks stuck safety pins through their skin, wore heavy metal chains and spiky dog collars around their necks, and

scene or disturbing words and images. Besides leather, materials favored by punks included rubber and plastic; besides chains, they liked to adorn themselves with dog collars, razor blades, and safety pins which became a symbol of the punk style.

Punks also blazed their own trails in the area of hair, makeup, and jewelry. When not spiking hair, they were coloring it in a variety of bright hues. Or they shaved part or all of their heads, creating mohawks. Makeup was used to blacken eyelids and lips. Finally, the most dedicated punks pierced their cheeks, noses, and eyelids, often with safety pins.

Punk remained a rebellious style until 1977, when designer Zandra Rhodes (1940–) brought it into the high fashion mainstream with her Punk Chic collection. Her designs offered a tamer version of punk style, including tattered hems with exquisite embroidery and gold safety pins. Her designs helped bring punk to the attention of the rich and famous and paved the way for its acceptance by the mass market. By the end of the 1970s, new wave—a tidier, less threatening variation of punk—had largely replaced it as the style of choice among New York and London youth. However, the punk spirit proved a major influence on the goth, grunge, and some hip-hop styles of subsequent decades.

Punks of the 1970s often spiked their hair into mohawks. *Reproduced by permission of Susan D. Rock.*

painted themselves with black eye makeup, fingernail polish, and lipstick.

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Body Piercing

Body piercing involves making a hole in a body part and, usually, placing a piece of jewelry into the hole. Body piercing is often defined as the piercing of any body part for men and the piercing of any part besides the earlobes for women, for whom pierced ears have long been acceptable. An ancient practice, body piercing has been done in many cultures for reasons of adornment or ritual. Though it first became popular in modern times in the punk culture of the 1970s and 1980s, which rose up alongside punk rock music, body piercing later became surprisingly popular with many more mainstream young people.

Prehistoric art has shown that piercing body parts occurred long before recorded civilization. The pharaohs of ancient Egypt often pierced their navels, and Roman soldiers were known to prove their masculinity and bravery by piercing their nipples. Among African and Native American peoples, ritual piercings were often part of religious or coming-of-age ceremonies. Enduring painful piercings has been a proof of courage and a symbol of identity in many cultures.

The rebellious youth of the 1970s and 1980s found shocking ways to assert their identities. Punks wore shredded clothing and dyed their hair bright colors and shaved and shaped it into spikes and ridges such as the Mohawk (a ridge of hair sticking straight up, running down the center of the head). They got tattoos and pierced their bodies in many places rarely seen in modern Western culture, performing many of the piercings themselves. It was typical to see punk youth wearing safety pins in their pierced ears, noses, eyebrows, and cheeks.

If the early punk piercings were all about rebellion and shock, later piercings had a more fashionable purpose. The ears were still a popular spot to pierce, but instead of one earring now each ear might hold a number of earrings, ranging from the lobe to the top of the ear. Noses, eyebrows, lips, and tongues were also frequent locations for jewelry, and some people pierced their nipples and navel. Pierced genitals were not uncommon but generally were only for the most extreme fans of piercing. Celebrities from sports stars like Dennis Rodman (1961–) to pop singers like Janet Jackson

(1966–) pierced their nose, tongue, and navel. Young people from adolescents to college athletes began to imitate them, with many viewing tongue and eyebrow piercing as cool, sexy, and socially acceptable.

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[*See also* **Volume 5, 1980–2003: Tattooing**]

Mood Rings

The mood ring was one of the biggest fashion fads of the 1970s. Marketed as an accessory for the "Me Decade," a time when people began to actively explore their feelings, the color-changing jewelry first became popular in New York City and quickly spread throughout the United States. Each mood ring contained a temperature-sensitive liquid crystal encased in quartz. As the body temperature of the wearer changed, the crystals changed colors. Each color the ring displayed supposedly corresponded to a different mood. There were seven colors in all, each with a different meaning: blue meant happy; reddish brown meant insecure; black meant the wearer was upset; golden yellow was a sign of tension; and so on. From a scientific perspective the mood ring did have some validity as an indicator of someone's emotional state; the metal band of a mood ring conducted heat from the finger to the liquid crystal, which changed color in response to the temperature of the skin.

The mood ring was invented in 1975 by Joshua Reynolds, a thirty-three-year-old marketing executive from New York City who took an incredibly simple product idea and turned it into a

One of the most popular fads of the 1970s, the mood ring supposedly kept people in touch with their feelings. *Photograph by Dan Newell. Reproduced by permission of Leitha Etheridge-Sims.*

national craze. After making a fortune off the mood ring, Reynolds later went on to invent the ThighMaster exercise machine.

Like all fads the mood ring had a very limited life span. In this case the life span of the product was quite literally fixed, in that the heat-sensitive crystals would only emit their color changes for a period of two years before they would settle permanently into a shade of black. By 1977, just two years after their introduction, the rings had faded in popularity.

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Neckties

A decorative piece of fabric knotted around the neck has been a part of the clothing of Western men since the seventeenth century, though the exact nature of the necktie has changed frequently over that time. Neckties have been wide or narrow, brightly patterned or somber, depending on the current rules of fashion. Because business clothes for men have remained rather conservative throughout the twentieth century, the necktie was often the only piece of clothing through which a man could express his individuality. Women have also worn neckties as part of a tailored look. Women's neckties became particularly popular in the late 1970s, in-

spired by actress Diane Keaton's offbeat style in Woody Allen's movie *Annie Hall* (1977). However, neckties have predominantly been required formalwear for men.

When the tie, then called a cravat, got its start around 1650, it developed from simple, loosely tied pieces of fabric into elaborate lacy scarves that tied in back or were knotted in a bow at the neck. By the mid-1800s, however, men's neckwear became simpler. The lacy cravat was abandoned and most men wore a necktie held in place by a stickpin, or a bow tie, also called a butterfly tie. Though the early 1900s would see a short period of popularity for the English ascot, a wide scarf that tied loosely under the chin, for the most part the simple straight necktie and the bow tie would remain the standard choices for men's neckwear during the twentieth century.

Some social commentators insist, with some humor, that necktie styles can predict the state of the economy. When ties are wide and flashy, they say economic times will be hard, such as in the 1930s, a time of economic depression, when neckties were worn as much as four inches wide. Narrow and conservative ties, such as the ones worn in the booming economy of the 1950s, however, predict a healthy economy.

Whether an economic indicator or not, the changes in men's tie styles certainly indicate the social climate of the times. During the flashy 1970s, designer Ralph Lauren (1939–) introduced ties that were five inches wide and brightly colored. The conservative 1980s saw the arrival of the "power tie" in yellow or red, which, worn with a dark suit, represented the high-powered dealmakers of the time. By the 1990s the power politics of the 1980s had become identified with greed and ruthlessness, and power ties lost their appeal. No matter the time period ties have been used to express male individuality.

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[*See also* **Volume 3, Seventeenth Century: Cravats; Volume 3, Eighteenth Century: Jabot; Volume 3, Nineteenth Century: Ascots**]

Puka Chokers

Strings of white puka shell beads emerged as a teen fashion trend in the early 1970s. Puka shells are the leftover parts from the shell of the cone snail found on beaches in Hawaii. The empty conical shells, closed at the larger end, are swept back into the surf. In

Strings of puka shells being sold as souvenirs in Hawaii. Traditional garb for Hawaiians, the shells were worn by surfers in the 1960s and fashion trendsetters in the 1970s. *Reproduced by permission of © Tim Thompson/CORBIS.*

the waves they then break apart into the flat, jagged white pieces that make up the puka shell choker. Calcium deposits leave a tiny hole, known as a *puka* in Hawaiian, in the center, through which they can be threaded. They were part of traditional Hawaiian dress for centuries and were adopted by surfers in the 1960s. The actual shells range from shades of white to blue, brown, or purple, but much of the 1970s puka craze involved pure white shells, which were often imitations of the real shells. Actress Elizabeth Taylor (1932–) wore puka shells and was reportedly bombarded with questions about them. Actor and singer David Cassidy (1950–) went to Hawaii for a vacation and the craze began when he appeared on *The Partridge Family* wearing the shells. Both Cassidy and the sitcom about a family rock band were massive hits, and his trendy wardrobe and shaggy haircut were widely copied.

By 1974 the puka choker fad was even mentioned in respected news magazine *Newsweek.* Many of the puka chokers sold in stores in the United States were fake shells, but the more expensive, genuine puka chokers were being sold in Beverly Hills, California, boutiques like the one owned by Priscilla Presley (1945–), ex-wife of rock star Elvis Presley (1935–1977), for up to $150. Tourists in Hawaii combed the beaches for the shells, which were difficult to find, to make their own necklaces. In the late 1990s puka chokers enjoyed a brief revival among teens with a fondness for surf styles.

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Tanning

One of the primary reasons why travelers who live in northern climates head off to fair-weather vacation spots is to smooth on suntan lotion, pass hours soaking in sunshine, and emerge with their skin browned by the sun's ultraviolet (UV) rays. Not everyone who desires tanned skin has the time or inclination to stay in the sun for the time needed to obtain brown skin. As a result, artificial means

Though a tan is seen as an outward expression of good health, excessive exposure to sunlight—natural or artificial—can cause skin cancer. *Reproduced by permission of © Royalty-Free/ CORBIS.*

have been devised to tan skin even during the coldest and bleakest weather.

Sunlamps are the primary non-natural method of acquiring a tan. A sunlamp is a source of light that generates UV rays, resulting in an artificially produced but natural-looking tan. Some sunlamps feature adjustable lamp heads that can be pointed at any angle, so that the user can focus the light on a specific body part. Smaller lamps are specifically designed as facial tanners.

Sunlamps became fashionable during the 1960s, when beach culture was popularized in the California-oriented songs of such rock groups as the Beach Boys and Jan and Dean and on screen in such teen-oriented movies as *Beach Party* (1963), *Muscle Beach Party* (1964), *Bikini Beach* (1964), and *Beach Blanket Bingo* (1965). Teens and young adults wished to look as tan and attractive as Frankie Avalon (1940–) and Annette Funicello (1942–), the popular stars of the *Beach Party* films. If they did not live in warm climates and have daily access to the sun, they could purchase

sunlamps and tan themselves indoors. During the 1960s artificial tanning creams also became available. Such products as Rapid Tan, QT (Quick Tan), Tan-O-Rama, and Man-Tan featured dihydroxyacetone, a colorless substance that turned the skin dark brown. The downside to such products was that they irritated the skin and stained clothing, and the tans they produced often were uneven or blotchy.

In the 1970s and 1980s more and more Americans became concerned with feeling fit and looking good and, as a result, indoor tanning salons opened up across the country. Tanning salons were businesses that featured tanning beds, located in separate booths or rooms to insure privacy. Customers relaxed on the clamshell-shaped beds, while their bodies were exposed to the artificial sunlight generated by the tubular bulbs that surrounded them. Booths were equipped with timers to prevent overexposure to the light. At this time tanned skin became so associated with physical fitness and vigor that tanning beds and sun lamps even were featured in health clubs, which primarily existed to allow their members to lift weights, run on treadmills, ride stationary bicycles, or play tennis.

Tanned skin had developed a reputation as a signal of health, but by the mid-1970s that idea had started to be challenged. Scientists discovered that although exposure to sunlight or the artificial light produced by sunlamps may allow the body to manufacture Vitamin D, which plays a primary role in building bones and teeth, only a tiny quantity of light is required for all the Vitamin D the body needs. Scientists also determined that even a moderate amount of the UV radiation that causes the skin to darken also harms the body's immune system. Exposure to UV rays has been linked to the early aging of skin, causing it to look rough and leathery and, more seriously, can cause malignant melanoma, a deadly skin cancer. The negative effects of tanning often are not immediately apparent. Young people in their teens or twenties may not suffer the ill-effects of tanned skin until middle or old age.

Despite these health concerns, tanning salons remain popular. In the early twenty-first century over 28,000 tanning salons were open for business across the United States. Additionally, relaxing and playing in the sun continue to be favorite pastimes, and beach resorts remain popular vacation destinations.

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Footwear, 1961–79

The footwear styles available in the 1960s and 1970s offered men and women a wide range of choices in heel height, material, color, and design. Some footwear styles were considered ultrafashionable. Among these were go-go boots and feminine styles of shoes, similar to those from the 1920s, which were worn by young women in miniskirts in the 1960s. Fashionable men wore white slip-on shoes or low ankle boots with side elastic or zippers. These styles were available in leather but also in new, soft leather substitutes and other man-made materials. Footwear came dyed in a variety of different colors and was often treated with a glossy finish that made shoes look wet. Similar fads for platform shoes and shiny patent leather and plastic shoes emerged during this time.

Other footwear styles were considered antifashion, including the earth shoes and Birkenstocks worn by people concerned with following healthful, natural lifestyles and the Doc Martens worn first by rebellious British youth known as skinheads and soon by other youths throughout Europe and the United States. In addition to these styles a fad for exercise started a trend toward wearing tennis shoes and specialized running shoes by people of all walks of life. By the 1970s even more varieties of shoe styles came onto the market. People could wear anything from classically styled pumps and oxfords to platform styles in neon shades to sturdier, practical sport shoes.

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Footwear of the 1960s and 1970s was as varied as the clothing worn with it. *Reproduced by permission of © Bettmann/ CORBIS.*

Birkenstocks

Birkenstock sandals are specially designed casual shoes with flexible cork and latex (type of rubber) insoles that are shaped like the bottom of a person's foot. Designed in Germany, Birkenstocks

were first introduced in the United States in the late 1960s, and they immediately became identified with a youthful generation who preferred natural and comfortable clothing to the more restrictive fashions of their parents. Birkenstocks introduced the concept of "comfort shoes" that has been continued by many other manufacturers.

Karl Birkenstock came from a family of German shoemakers. His grandfather Konrad had first come up with the idea that shoes would be more comfortable if the soles were contoured or shaped like the bottom of a foot. In 1897 he invented a flexible insole that fit inside a shoe to increase its comfort, and he sold his insoles successfully all over Germany and Europe. In 1964 his grandson Karl invented a shoe that used Konrad's idea by making a cork sole that was shaped like a footprint.

In 1966 Margot Fraser, a German woman who had moved to the United States, visited her native country where she tried Birkenstock's sandals. She found them to be the most comfortable shoes she had ever worn, ending the foot pain she had experienced for years. She brought them back to the United States and began to sell them from her home. She tried to sell them to shoe stores, but the managers of the stores took one look at the boxy, plain Birkenstocks and laughed at her. They told her that American women would never buy shoes that looked like that.

Fraser then decided to approach people who might have less conventional ideas. As a result, she began to sell her shoes at health food stores, which were popular among a small, but growing, number of people at the time. Birkenstocks became so popular during the late 1960s and 1970s that specialty shoe stores began to sell them, too. During the conservative 1980s the shoes went out of fashion somewhat, but by the 1990s they had come back more successfully than ever. By the early twenty-first century many styles of Birkenstocks had been designed, including hiking boots and men's and women's formal shoes. Birkenstock sandals were even seen on

the runways at designer fashion shows. The basic footprint design has remained unchanged throughout the years, as has the company's commitment to comfort over fashion.

Though thousands of people buy and wear Birkenstocks, they are still very much seen as the shoes of social rebels or political radicals, and people often assume they know the political beliefs of those who wear them. In fact "Birkenstock-wearing" is an adjective regularly used to describe environmental activists or those who support other social causes, usually by those who disagree with them. In reality, however, all types of people have found comfort in the Birkenstock sandal. Margot Fraser's company, Birkenstock Footprint Sandal, Inc., lives up to the shoe's liberal, open-minded image, supporting recycling, Earth Day, and other environmental causes. Refusing many offers to sell out, the California-based company is moving toward becoming totally worker owned.

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Doc Martens

Though Dr. Martens Air Wair is the brand name of many different styles of shoes, many people only mean one thing when they speak of Doc Martens: thick soled, black leather work boots that have been favored by rebellious youth internationally since the 1960s. First produced as a corrective shoe for people with foot problems, and later marketed as a work boot for people whose jobs kept them on their feet all day, tough-looking Doc Martens have been the boot of choice for many different youth movements.

After the end of World War II (1939–45), a German doctor named Klaus Maertens injured his foot while skiing in the European Alps. Seeking a comfortable shoe for his recovery, he joined with German engineer Herbert Funck to design a special sole of rubber sealed around pockets of air. The first air-cushioned soles were made from army surplus tires. Dr. Maertens's shoes were first popular

among older people throughout Germany who wanted comfortable, sturdy shoes. Maertens thought his shoes could sell successfully in other countries, too. In the late 1950s respected British shoe manufacturer R. Griggs and Company bought the rights to Maertens's special air-cushioned sole and designed sturdy work boots and shoes that used it. They changed the name to Dr. Martens, thinking that the German spelling of the name would harm sales in post–World War II Europe where anti-German sentiment remained high due to the millions of people killed during the war when Germany invaded several European countries.

The first Dr. Martens work boot, made of black leather with distinctive yellow stitching around the sole, came off the assembly line on April 1, 1960 (the style is called 1460 after the European style of marking the date: day, month, year). Though the manufacturers intended 1460s to be used by police and fire fighters, they were soon adopted by people in their teens and twenties, first throughout Britain, then internationally.

During the 1960s many young working-class Brits who felt little connection with mainstream society became skinheads. Skinhead was the name given to young people who shaved their heads and dressed in military clothes, black leather, or other threatening kinds of clothing, for a variety of political reasons. Some were racist white supremacists, while others held quite opposite antiracist views. In the suburbs and wealthier classes, many people adopted elements of skinhead style as a fashion. For the skinheads and their imitators, big, black, clunky Doc Martens, or Docs, as they are sometimes called, were the perfect footwear because they looked threatening and tough.

In the 1970s many gays and lesbians joined the ranks of young people wearing Doc Martens, perhaps feeling the heavy boots gave them the strength to survive the hatred and prejudice directed at them. During the 1980s rebellious youth groups called punks and goths rejected mainstream culture and dressed in outlandish styles, often dyeing their hair and piercing body parts. Punks and goths made Doc Martens their own by painting them and piercing them with safety pins. In the 1990s Docs became part of the uniform of the laid-back grunge lifestyle. The identification of Doc Martens with rebellion caused some schools to ban them.

Having gone from work boots to a radical extreme, Doc Martens had, by the late 1990s, become fashion shoes, made in

many styles. Famous people from singer Elton John (1947–) to religious leader the Dalai Lama (1935–) to film character Harry Potter have worn them, and the Pope liked them so much he ordered one hundred pairs in white for his staff. In the mid-1990s Doc Martens was rated among the thirty best-known brands in the world.

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Earth Shoes

In the late 1960s and early 1970s, young people began dressing less formally. Even footwear became more casual, as girls and women shunned high heels and boys and men avoided dress shoes even for formal occasions. Out of this desire for attire that was more comfortable came the advent of the earth shoe: footwear, often made of soft tanned leather, which featured a heel that was positioned lower than the toes. This design was said to align the body so that the pelvis and shoulders naturally swayed back, enhancing posture and permitting deeper, improved breathing.

Earth shoes were created for men and women, often handsewn, and came in various styles. They were designed as a traditional shoe but with as few as two or as many as eight pairs of holes for laces. They sometimes were backless and were fastened by buckles or straps instead of laces. They came as boots, high-tops, and even sandals. Whatever their style, they stretched and bended with the shape and movement of the foot. They were touted as ideal walking shoes.

The first earth shoes were designed in the 1950s and 1960s by Anne Kalso, a Danish yoga instructor. (Yoga is a type of exercise that enhances both the mind and the body.) Supposedly earth shoes were first commercially sold in the United States on April 22, 1970, the very first Earth Day, a yearly observance that spotlights the importance of environmental conservation. This explains how

they came to be called earth shoes, which even became one of the popular brand names for this style of footwear.

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Go-Go Boots

In the swinging mid-1960s a stylish young woman would never be caught on a discotheque dance floor without her go-go boots: bold, white, or candy-colored vinyl or leather boots of various heights. Usually worn with miniskirts or dresses, go-go boots were pulled on, laced up, or zippered up, and featured a wide range of heels. The height of the leg-hugging boot was determined by the length of the skirt to be worn with it. Often the shorter the skirt was, the taller the accompanying boot.

The term "go-go boots" emerged from the popularity of discotheques. The first American discotheque was the Whisky a Go-Go, which opened in Hollywood, California, in 1963. At Whisky a Go-Go young women wearing miniskirts danced on platforms or in cages suspended high above the dance floor. They were called go-go dancers. Soon young women across the nation started to dress like them. French designer André Courreges (1923–) introduced what would become go-go boots in 1964. His white ankle-high boot featured a square toe and low, square heel and was worn with dresses hemmed three inches above the knee. It was not long until go-go dancers

The rule of thumb for wearing go-go boots: the shorter the skirt, the taller the boot. *Reproduced by permission of © H. Armstrong Roberts/CORBIS.*

and then other fashionable young women were clad in variations of the Courreges boot.

Nancy Sinatra (1940–), the singer-daughter of celebrated singer-actor Frank Sinatra (1915–1998), was the queen of go-go boots. Her 1965 pop hit, "These Boots Are Made for Walkin'," sold just under four million copies. Photographs and record album covers from the 1960s feature Sinatra wearing white go-go boots and matching white minidress, brown boots accompanying a daring, hip-hugging sweater, and an ensemble of red boots and matching red minidress.

Go-go boots, like go-go dancers, were just a fad. Despite the success of Sinatra's song in 1965, that same year the go-go boot lost its fashion appeal. However, variations of go-go boots remained a part of young women's wardrobes into the 1970s.

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Patent Leather Shoes

In 1818 creative New Jersey inventor Seth Boyden (1788–1870) discovered a special finishing process during which several layers of dyes, oils, varnishes, or resins were applied to unfinished leather, giving it a hard, glossy finish. Shoe factories near his home in Newark soon began producing fashionable shoes from the new leather. By the end of the nineteenth century young boys and girls of wealthy families wore black patent leather slippers, and they were also a popular choice for adult formal wear. In the 1920s a popular men's hairstyle where the hair was slicked down flat with oil was known as the patent leather look.

Patent leather saw a surge in popularity during the 1950s and 1960s, when it was used for young girls' formal shoes. Following the difficulties of World War II (1939–45), the 1950s and early 1960s were booming economic times. The introduction of television and many new electric appliances were part of a general at-

mosphere that valued things that were modern, shiny, and new. Glossy black, and sometimes white, patent leather shoes were a standard part of the wardrobe of girls from all classes and ethnic backgrounds, to be worn for special occasions or to places of worship. In fact, one of the most enduring popular stories about patent leather shoes comes from a religious source. It is commonly reported by those who grew up during the 1960s that Roman Catholic priests and nuns warned girls away from patent leather, telling them that the glossy surface of the shoes would reflect their underpants. This bit of folklore, whether true or not, has led to many popular jokes and at least one theatrical production, Bill McHale's 1985 musical play *Do Patent Leather Shoes Really Reflect Up?,* a humorous examination of a Catholic childhood.

Toward the end of the twentieth century dress became more casual, and patent leather shoes were no longer a required part of a young girl's wardrobe. They are still worn by children and adults as formal shoes, however, and 2001 saw a modern twist on the classic leather when the shoe manufacturer Nike introduced "retro" Air Jordan patent leather sneakers, selling for $125.

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Platform Shoes

Platforms are shoes with heavy soles that can range from half-an-inch to six-inches thick and made their first memorable appearance during the 1600s, when shoes with high platform soles called chopines were popular among wealthy women in Venice, Italy. During the 1930s cork-soled shoes with wedge-shaped platform soles became popular among many women, but these shoes were fairly conservative, usually having a platform of an inch or less.

During the 1960s rebellious youth began to wear ragged thrift shop and homemade clothes, which evolved into a very col-

Platform shoes were considered a symbol of 1970s excess in dress. *Reproduced by permission of © Gary Houlder/CORBIS.*

orful, flamboyant fashion. Clothing manufacturers had caught up with youthful trends and had begun making stylish, flashy clothes by the end of the decade. Wide-leg bell-bottom pants and short skirts were worn with platform shoes, often several inches tall. The platforms of the 1970s were very high, often brightly colored, and made of shiny material or plastic, and, for the first time, both women and men wore them. The new shoes were seen on such popular American rock stars as the members of KISS and British singer Elton John (1947–), as well as in the successful 1977 disco film *Saturday Night Fever.*

While the new tall platform shoes may have looked good on the disco dance floor, they were not always easy to dance in. Doctors began to call them "ankle busters," because they treated so many injuries caused by platforms. Once they went out of style, many were sure that the impractical shoe would never return. However, after the conservative 1980s came to an end, many people had fond feelings for the styles of the 1970s, and platform shoes came back into fashion by the mid-1990s. In the early twenty-first century some young Japanese women adopted a style that included spiked hair, miniskirts, and tall platform shoes.

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[*See also* **Volume 3, Sixteenth Century: Chopines**]

Tennis Shoes

The first tennis shoe, called the plimsoll, was a rubber-soled canvas shoe designed during the nineteenth century for playing croquet or tennis. By 1916 the United States Rubber Company introduced its own brand of rubber-soled canvas shoe called Keds and was followed in 1917 by the Converse Rubber Company with its All-Star shoe. Though other brands of tennis shoes appeared, the essential design did not change much until the 1960s, when a huge variety of tennis shoe designs appeared.

Though tennis shoes were developed for wear on European croquet lawns during the late 1800s, Americans adopted them for all-occasion use in the 1970s. *Reproduced by permission of © Royalty-Free/CORBIS.*

During the late 1960s many shoe designers began to experiment to improve athletic shoes. One of the most influential of these was a University of Oregon track coach named Bill Bowerman (1909–). Bowerman wanted to design a lightweight shoe with a traction sole especially for running. His improvements included providing shoes with a cushioned insole (a soft sole insert), replacing heavy canvas uppers (the portion of the shoe above the sole) with lighter nylon, and introducing the waffle outer sole, which he created by molding latex rubber with a kitchen waffle iron. Bowerman named his shoes and eventually named his company Nike, for the Greek goddess of victory.

Nike and other shoe manufacturers, such as Adidas and Spalding, made further developments to tennis shoes that not only made the shoes specialized for sports but made them more appealing as a fashion item. Thousands of amateur runners bought tennis

shoes during the jogging craze of the 1970s but soon began wearing tennis shoes for all occasions. Brightly colored nylon uppers and big, but lightweight, waffle soles became accepted as part of everyday wear. Fashion designers, such as Calvin Klein (1942–), began designing stylish tennis shoes. Soon the flashy tastes of the 1970s could be seen in tennis shoe designs; tennis shoes with sequins and satin uppers with high heels or platform soles were useless for sports but trendy on the disco dance floor.

The tennis shoe has remained an item of high fashion into the twenty-first century and is sold throughout the world. People in many countries across the globe wear tennis shoes for sports, as well as for comfortable everyday shoes. Many Europeans, however, do not wear sneakers as street shoes and consider the practice a vulgar American habit. Prices have risen dramatically since the first Keds tennis shoe was introduced in 1916, and many popular athletic shoes cost well over one hundred dollars. In spite of the high price tag, the shoes remain in high demand. The popularity of high-priced sneakers has even led to crime in rare instances, as some young people have been attacked and had their shoes stolen.

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[*See also* **Volume 3, Nineteenth Century: Tennis Shoes**]

America Forges Ahead: 1980–2003

Historians have yet to come up with good labels for the 1980s and 1990s. The 1980s have been called the "Decade of Greed" because of the aggressive business growth of the time, and the 1990s have been labeled the "New Economy" or the "Internet Age," recognizing the extraordinary influence of high-tech industries. These labels focus attention on the economic changes of the time, yet they may not fully recognize the extent to which the United States dominated Western culture. In world politics, economic innovation, and popular culture, the United States was the single most dynamic and creative force in the world.

The new world order

At the beginning of the 1980s world politics were dominated by the Cold War (1945–91), a long-simmering conflict between the United States and the Soviet Union that forced nearly every country in the world to side with the capitalist, democratic United States or the Communist, state-run Soviet Union. Under American presidents Ronald Reagan (1911–) and George Bush (1924–), the United States began a program of weapon building like none in history. The Soviets struggled to keep up, but the American economy soon prevailed. By the late 1980s the Soviet system had begun to weaken and collapse, and by 1991 the entire Soviet Union collapsed

GAP

Gap is a successful worldwide chain of clothing stores, with many divisions, each of which sells variations of basic casual clothes. In 1969 Donald and Doris Fisher opened a small clothing and record store in San Francisco. Seven years later the company had grown enough to begin selling its stocks on the New York Stock Exchange, and the next year it opened a charitable foundation. In 1983 Millard Drexler became the company president. One of his first acts was to buy a small travel clothing store called Banana Republic, which became a profitable division of Gap, Incorporated, selling upscale "casual luxury" clothing. Over the next decades the company opened GapShoes, GapKids, and BabyGap. GapBody opened to sell underwear and sleepwear, and Old Navy, which opened in 1994 and is owned by Gap, sold discount casuals for the whole family.

Since the 1980s the Gap has become a multibillion-dollar business and a household word marketing such basics as T-shirts, blue jeans, and sweaters. Gap stores are designed to be accessible to busy shoppers who want to buy fashionable clothes cheaply. The stores are easy to recognize, as every Gap store has the same basic design and layout. The stores specialize in offering a few basic designs in a wide variety of trendy colors, and they receive whole new lines of clothing seven or eight times a year, making sure that the colors and styles stay up-to-date.

Beginning in 1987 Gap began to open the first of several hundred stores around the world. Not surprisingly, a Gap store in Paris, France, looks exactly like a Gap in New York or Hong Kong. Critics of the Gap disapprove of this mass production and marketing of fashion, claiming that it damages individuality with everyone buying the exact same clothes from the exact same store everywhere in the world. Others dislike the huge stores, which often change the tone and personality of the neighborhoods in which they are located. They say that because Gap is part of a large corporation it can sell clothes at lower prices, which drives smaller, locally owned stores out of business. Still others have called on Gap to take responsibility for the poor working conditions at the clothing factories in Mexico, Asia, and Central America where the company buys the clothes it sells. Regardless of the views on the chain, Gap continued to be a success into the twenty-first century.

This Gap store in San Francisco, California, looks the same as any other Gap store and sells much the same merchandise.
Reproduced by permission of AP/Wide World Photos.

and broke into a number of smaller countries, many of which immediately embraced capitalism and democracy. Without a shot fired at the enemy, the United States had won its greatest victory.

With the Soviet Union gone, the United States was now the world's greatest superpower. With the world's biggest army and the world's strongest economy, U.S. power truly dominated the world. President George Bush, explaining the role that the United States would play in world politics in 1991, proclaimed the existence of a "new world order," with the United States promoting peace and prosperity as the world's policeman. One of its first actions in this role was waging the Gulf War against Iraq, a country that threatened to undermine stability in the Middle East. This short war lasted just a few weeks in 1991 but flared up again in 2003 when President George W. Bush (1946–) sent troops in to depose Iraqi leader Saddam Hussein (1937–). The United States's continued involvement in the Middle East created great hostility amongst Arabs who did not like Western society and helped fuel terrorist attacks such as the attacks on New York City's World Trade Center and the Pentagon on September 11, 2001. Though most Western countries supported the United States in the first war in Iraq, that support declined in the second war. Being the world's sole superpower was not easy for the United States.

Economic booms

Another area in which the United States led the world was economic growth. Fueled by the economic programs of President Reagan, who served from 1980 to 1988, the American economy boomed in the mid-1980s, as did the economies of most European countries and Japan, which had become a major economic competitor. Reagan cut taxes on the wealthiest people and gave businesses huge advantages. His economic programs created a climate where aggressive business practices were highly valued. American business expanded overseas, establishing factories in poor countries that could provide cheap labor and opening stores and branches in the more prosperous countries.

Though the economy declined between 1987 and 1992, a new surge under President William Jefferson Clinton (1946–) helped to sustain American economic supremacy. This new boom was driven by the growth of the computer industry, especially industry giant Microsoft, and the many offshoots of that industry, called the high-

POWER DRESSING

Power dressing, the wearing of expensive business clothing to indicate status, became fashionable among working men and women in the United States and Great Britain during the 1980s. At a time when jobs were plentiful and businesses were thriving, power dressing enabled people to convey an image of success. The centerpiece of a power dresser's wardrobe was a tailored business suit, or power suit. In addition, power dressing included expensive accessories: cellular phones, electronic date books, laptop computers, and luxury sports cars made by BMW, Jaguar, or Porsche. The goal of power dressing was to look like an executive whether you were or not.

For more than fifty years, the gray flannel suit had been a popular style for working men. But power suits were different. Power suits gave the wearer a look of authority and style that had previously been affordable to only the rich. Italian designer Giorgio Armani (1934–) created the most popular brand of power suit. Armani's custom suits were beyond the budgets of regular working men, but the demand for power suits encouraged Armani to introduce less expensive lines of ready-to-wear suits. These suits became a symbol of business success for fashionable white-collar working men.

Power dressing for women made even more of an impact. Before the 1970s most working women were confined to such traditional female occupations as secretaries, bookkeepers, and typists. By the 1980s, however, women were becoming lawyers, politicians, and corporate executives. To complement their new authority, women power-dressed. Such attire communicated the impression of confidence and authority. Power dressing enabled women to be taken seriously in a male-dominated corporate workplace.

Like men, women sought designer label clothing for their business wardrobe. Designers such as Karl Lagerfeld (1938–) and Valentino (1932–) offered fashionable business ensembles of jackets with large shoulder pads and straight skirts to be worn with color-coordinated shoes and handbags. Women softened their look by wearing blouses in muted colors under their suit jacket or blazer or accessorizing their outfit with an ornately designed scarf or pin.

Other than designers, power-dressing styles were influenced by celebrities and television shows. England's prime minister Margaret Thatcher (1925–) popularized tailored evening suits; Diana, princess of Wales (1961–1997), popularized hats, which usually were worn after work; and stars of nighttime soap operas of the 1980s such as *Dallas* (1978–91) and *Dynasty* (1981–89) popularized padded shoulders and costume jewelry.

tech industry or the "New Economy." Stock markets around the world soared and the economy was further boosted by the emergence of the Internet as a means of exchanging goods and information. Again, American businesses led the way. This boom finally ended around 2000, and a sustained recession, or economic downturn, was felt throughout the world in the first years of the twenty-first century.

Popular culture

Not only was the United States the dominant political and economic power in the 1980s and 1990s, it was also the world's

leading producer of popular culture: movies, television, music, food, and more. The entertainers and movies that made a hit in the United States were soon exported throughout the West. Musicians such as Madonna (1958–) and Michael Jackson (1958–), and sports stars such as basketball player Michael Jordan (1963–), became worldwide celebrities. American filmmakers provided the majority of the world's films. American restaurants such as McDonald's and Burger King opened stores across the globe, including such once-forbidden spots as Russia and China.

The spread of popular culture meant that the world was becoming Americanized, and sometimes the world did not like it. In the countries of Europe, which had traditionally been the United States's greatest allies, or associates, hostility toward American dominance grew. French people protested the opening of a Disneyland amusement park in Paris, France, in the 1990s, and the European Economic Union worked hard to counter American economic dominance by easing trade between European countries and introducing a single currency to be used throughout Europe in the early twenty-first century. Hostility toward the United States was greatest in the Islamic countries of the Middle East and Far East. Facing these hostilities is perhaps the biggest challenge faced by the United States in its role as world leader.

Unlike the 1960s and 1970s, when politically oriented social groups and movements like the hippies, a group of young people who rejected conventional values and dress, and the Women's Liberation movement had a great effect on what people wore, clothing customs in the 1980s and beyond were rarely touched by world events. Fads were more highly influenced by the entertainment industry. While the consumption of high-priced and high fashion clothes increased in the 1980s, the general prosperity of people in Western countries meant that almost everyone had access to a range of comfortable and even stylish clothing and accessories.

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Clothing, 1980–2003

The years between 1980 and 2003 present all the complexities of modern costume. These decades saw a rise and fall in the status of high-profile clothing designers and their extravagant clothes; the sudden popularity of certain clothing items, often associated with youth-driven music trends; the impact of new technologies; the influence of celebrities on fashion; all set against a general trend to favor comfortable, casual clothes. These trends were a continuation of the trends that had characterized the second half of the twentieth century. But what made the period from the 1980s onward different was the speed with which styles changed and the amount of money directed toward clothing.

Working days, glamorous nights

After the 1970s, a decade in which the world of high fashion had fallen into disarray and people picked and chose amongst several acceptable styles, designer fashions came roaring back in the 1980s. High-profile European designers like Giorgio Armani (c. 1934–), Christian Lacroix (1951–), Karl Lagerfeld (1938–), Jean-Paul Gaultier (1952–), Azzedine Alaïa (c. 1940–), and others introduced daring, expensive lines of clothes to the praise of the fashion press. Wealthy people across Europe and in the United States flocked to Paris fashion shows and New York boutiques to purchase expensive originals, and lower-level designers and mass-market retail stores modeled their clothing lines on the more conservative efforts of the top names. This was the traditional way that fashions had been set, with designers leading the way in the creation of clothing styles.

New fashion designers were able to be bought, promoted, recreated because of one thing: money. During the early and mid-

1980s business exploded in the West and in the increasingly westernized Japan. Stock market traders, corporate executives, and even second-tier executives grew extremely wealthy in a climate where success in business was celebrated as the ultimate mark of achievement. These new cultural celebrities used clothes as one of the ways to demonstrate their wealth and power. American president Ronald Reagan (1911–) and his wife, Nancy (1923–), wore designer suits and gowns, and corporate leaders proudly extolled the merits of their favorite designers. For men the "power suit," a tailored suit, preferably by Giorgio Armani, was the symbol of success. Women dressed for power by day, with designer suits and business dresses, and for glamour by night, with extravagant gowns in the richest fabrics. These wealthy people were held up as cultural models and their clothing styles imitated on popular television shows like *Dynasty*

RALPH LAUREN AND CALVIN KLEIN

American designers Ralph Lauren (1939–) and Calvin Klein (1942–) both began their designing careers during the late 1960s, but it was in the 1980s that they became fashion superstars. At a time when designer fashion was identified with outlandish outfits modeled on Paris fashion runways, both Lauren and Klein created designer clothes for ordinary people.

Ralph Lauren

Lauren was born Ralph Lifschitz in Brooklyn, New York. Fascinated with fashion from an early age, he dropped out of college and apprenticed in the fashion industry by working at various clothing companies. In 1967 he got a job at Beau Brummel, designing the wide neckties in bright colors for which he would first become famous. By 1968 he launched his own line of men's clothes, which he called Polo. With the name Polo, Lauren said much about his design philosophy. The game of polo was associated with rich Europeans, and Lauren's designs came from classic European traditions. Often referred to as "preppy English tweed" style, or "American country" style, Lauren's early designs, which included a variety of casual and semiformal wear, were updated versions of basic designs, sewn in classic materials, such as wool tweed and corduroy.

Besides his clothing, Lauren made other contributions to the fashion world. He licensed his designs (sold the right to manufacture them) to a range of clothing companies as long as the clothes bore his name, and he also branched out into many different areas of design. Following the success of his men's clothing line, Lauren introduced a line of women's clothes, followed by cosmetics, perfumes, bath towels, bed sheets, and even house paint, all with the unmistakable Lauren quality of traditional elegance. Though some have accused Lauren of being unoriginal and boring, many men and women find his designs to be comfortable and dependable. Other famous designers, such as Donna Karan (1948–) and Bill Blass (1922–2002), have praised Lauren for his contributions to classic style.

Calvin Klein

Calvin Klein was also born in Brooklyn. As a boy his interest in fashion led him to teach himself to

(1981–89) and *Dallas* (1978–91). The choices of the rich and their favored designers thus had a great impact on clothing.

The fashion boom of the 1980s was more international than ever before. Though Paris, New York, and London remained the true centers of world fashion, designers from Italy, especially the city of Milan, and from Japan also exerted a real influence on fashion. The Italians became associated with rich fabrics and classic cuts, while the Japanese are credited with boosting the popularity of the color black.

Not everyone could afford the clothing made by the big name European or Japanese designers, but in the 1980s there were real alternatives for those who still wanted to follow fashions. Top designers, such as Calvin Klein (1942–) and Ralph Lauren (1939–),

sew and sketch designs. He attended New York's High School of Art and Design and the Fashion Institute of Technology and, by 1968, he had established Calvin Klein Limited, his own line of clothing. Klein's designs were characterized by simple lines and subdued colors sewn in elegant, luxurious fabrics, like linen, silk, and cashmere.

Though Klein produced many different products, he is best known for his lines of underwear, blue jeans, and fragrances, such as Obsession and Eternity. One of Klein's major innovations in the fashion industry was his use of sexuality in advertising. Though many people were shocked and horrified by his use of sexual imagery, Klein became the first, and perhaps the most expert, at using sex to sell basic clothing like blue jeans at high prices.

During the socially conservative 1980s, Lauren and Klein helped create a major change in the way average people saw designer fashion. Where clothing designed by a high fashion designer was once seen as only for the wealthy, the styles created by Klein and Lauren were designed for everyday wear at the office or on a date. Their elegant styles succeeded simply because they made the average person feel like one of the elite.

Calvin Klein is best known for his jeans, fragrances, and provocative ads. *Reproduced by permission of Getty Images.*

offered high-end custom clothes, but they also offered a ready-to-wear line that had the high status of a designer name but at a more reasonable price. Many designers built international design empires, selling their brand-name clothes, perfumes, and accessories throughout the world.

Sex sells

One of the most important trends of the 1980s and 1990s was the emergence of open sexuality as an important element in clothing design. A variety of causes lead to the growing openness with which sexuality was displayed in this period. Perhaps the most important was the ongoing fitness boom that encouraged people of all ages, but especially young people, to pay a great deal of attention to getting their bodies in good shape. People wanted to show off their newly sculpted bodies and there were a variety of clothing options for those who wanted to flaunt it. Calvin Klein celebrated the human form with his underwear designs, which were made famous with an advertising campaign centered on towering billboards on the side of skyscrapers in New York City. Spandex, a high-tech, stretchy fabric, was used to create formfitting biking shorts and tights, and the Wonderbra, introduced in the mid-1990s, pushed women's breasts up and in to show off their cleavage. Designers created extremely clingy dresses, and supermodels, or high-profile models, and music celebrities such as Madonna (1958–), in the 1980s, and Ricky Martin (1974–), Britney Spears (1981–), and Christina Aguilera (1980–), in the 1990s, made a great public display of their sexuality. A youth trend in the 1990s for hip-hugging, low-riding pants and bare midriffs brought sexual display as far as the pre-teen market. By 2003 little was forbidden in the display of flesh.

The 1990s flight from fashion

The designer-worshipping fashion excesses of the 1980s crashed along with stock markets in 1987. Although designers still produced annual collections and fashion magazines highly praised them, the world retreated from its celebration of wealth and haute couture, or high fashion, in the late 1980s and early 1990s. With designers out of favor, the other dominant mode of determining clothing trends reemerged. As in the 1970s people took their clothing cues from popular music, from youth subcultures, from the more

successful mass-market retailers, and from their own desire for comfort and personal expression. Once again designers began to take their cue from the streets.

Young people and their music were especially influential in the early 1990s. The grunge, or alternative rock, music scene that emerged out of Seattle, Washington, created a fashion trend favoring flannel shirts and ripped jeans, and it wasn't long before designers offered their own grunge collections. Hip-hop or rap music, which had once been the music of African Americans living in the inner city, went mainstream and brought with it a craze for extremely baggy jeans.

For the great majority of people, however, choices about clothing were dictated by the wearer's desire for casual comfort and by the minor variations in styles offered by major retailers. The trend toward casual business dress began in the 1980s with casual Fridays, when business dress codes were relaxed for the day, and became widespread among workers in the booming high-tech industries of the late 1990s. At work, men could wear chinos (a type of khaki pants) and a shirt without a tie, and women could wear more casual dresses and pants. For leisure time both men and women chose cotton pants and knit shirts, tennis shoes, sweatshirts, and other athletic clothes. The most popular outer wear was made of a fuzzy, high-tech fabric called polar fleece, which came in bright colors.

People had a huge range of choices about where to buy their clothes, from designer stores and department-store boutiques such as Ralph Lauren, Tommy Hilfiger, and Calvin Klein; to mid-range specialty retailers such as Gap and Old Navy; to mail order catalogs such as J. Crew, Lands' End, and L. L. Bean; to discount retailers like K-Mart, Wal-Mart, and Target. These stores offered clothes of reasonable quality with trendy styling.

RISE OF THE JAPANESE DESIGNER

Oriental designs had appealed to Western consumers since the beginning of trade between the two regions. But it was only in the 1960s that a Japanese-born designer, Kenzo Takada (1940–), first found success with his own designs in Paris, France. By the 1980s Japanese designers Rei Kawakubo (1942–), Issey Miyake (1938–), and Yohji Yamamoto (1943–) dazzled the West with their clothing. Their designs were futuristic and defied convention; their garments were often elaborately constructed, with odd panels, uneven hems and, in the famous words of Kawakubo, came in "black, black, black." Their clothes were quickly adopted by style-conscious Japanese youth and then found success among Europe's more daring trendsetters.

The Japanese trio enjoyed strong worldwide sales for their lines for many years. Their styles strongly influenced other fashion designers, as well as musicians and artists, but never achieved mainstream success. By 1984 many mass-market apparel makers were copying some of their unusual design elements, especially the oversized look, for the younger market. The largest impact the Japanese designers had on mainstream fashion was to make black the most popular color for clothing for much of the late 1980s and early 1990s.

Colors and details changed from season to season, but the basic garments remained the same.

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Armani Suits

In the late 1970s and early 1980s, a suit fashioned by the celebrated and influential Italian designer Giorgio Armani (1934–) became the outfit of choice for wealthy, style-conscious males. Armani suits were known for their simple yet elegant design, their striking look, and their comfort. They were custom tailored and were meticulously cut to fit the form of the purchaser. A typical Armani suit generally featured three pieces: a fully-lined, three-button blazer with padded shoulders; a matching vest; and single-pleated trousers that were lined only in front, down to the knees. The suit was black, charcoal gray, or navy blue; it was soft or textured; and it was made of the highest quality wool, cotton, cashmere, silk, or linen.

During the 1980s the Armani suit projected authority and self-confidence and became the ultimate "power suit," a name given to suits that were meant to display the power, or at least the ambition,

of the wearer. Armani suits were favored by Wall Street stockbrokers and Hollywood agents. They were regularly worn at the Academy Awards. The celebrities who favored them ranged from movie actor Richard Gere (1949–), who famously wore them on-screen in *American Gigolo* (1980), to basketball coach Pat Riley (1945–).

Armani's profile was so high that in 1982 he became the first fashion designer to appear on the cover of *Time* magazine

In the 1980s, an exquisitely tailored Armani power suit was a symbol of success. *Reproduced by permission of AP/Wide World Photos/Fashion Wire Daily.*

since Christian Dior (1905–1957) four decades earlier. Additionally, Armani employed his basic fashion philosophy, extravagant does not mean uncomfortable or overdone, in the simple, stylish suits he designed for women. His dark or neutral-colored jackets and pantsuits became standard attire for women in and out of the workplace.

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Baggy Jeans

Baggy pants on young men could be spotted early in the 1990s, but they remained a largely "underground" style, worn only by a limited number of people pushing the edge of style, until hip-hop replaced grunge as the dominant music form among urban teenagers. By the mid-1990s long baggy shorts became common. Youngsters now demanded that jeans, which had long been a major part of casual dress, be as baggy as possible, with waists several sizes too large revealing the upper band of underwear. Retailers like Gap and Old Navy introduced baggy lines of jeans. Designer Tommy Hilfiger (1951–) created an "urban prep" line, copying a street style he observed in which baggy denim was paired with crisp white button-up shirts.

Explanations vary as to why baggy jeans became so popular. Some claim that trendsetters in the hip-hop community adopted the style to copy the pants that prisoners are issued when they are incarcerated. Sagging pants, according to this theory, reflect the fact that prison inmates are not allowed to have belts, for fear they will hang themselves in their cells. Others contend that the fashion for baggy jeans originated with black basketball stars like Michael Jordan (1963–), who objected to the short shorts mandated for many years by the National Basketball Association and began to wear longer,

baggier shorts. Still others believe that baggy jeans have their roots in the skateboarding and snowboarding communities, where participants needed freedom of movement but also wanted to look different from other people.

Whatever their origins, the baggy jeans trend had a profound effect on the sportswear industry. Jeans maker Levi's, which was slow to offer baggy jeans, saw its sales fall 15 percent from 1996 to 1998. While hip-hop fashions remained popular into 2003, signs emerged that the style was shifting back to formfitting and low-rise boot cut jeans, jeans that fit low on the waist and flare out at the ankle.

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[*See also* **Volume 3, Nineteenth Century: Blue Jeans**]

Casual Fridays

As computer software began to receive more and more media attention in the late 1980s, informal office situations and casual, even eccentric, clothes became identified with the wealth and creativity of the highly successful computer executives. Managers of other successful businesses began to wonder if this informal atmosphere could work to improve their own offices.

In 1991 Levi-Strauss, manufacturer of blue jeans and other casual wear, joined with the United Cerebral Palsy Association (UCPA) to launch a nationwide fund-raising event. "Casual Day," as it was called, would allow employees to buy the privilege of dressing more informally for the day by making a charitable contribution to UCPA. Many businesses joined in the project, and it was very successful, leading not only to more fund-raising casual days, but also to many businesses establishing a regular casual day, usually on Fridays.

Casual Fridays steadily increased in popularity. By 1996 a Levi-Strauss study found that 90 percent of American office workers were allowed to dress casually on Fridays, as opposed to 47 percent in 1993. Many business owners and managers found that allowing their employees one day of informality did increase their productivity and gave the office a more welcoming, relaxed atmosphere. Some noted that fewer workers were absent on Fridays than before the introduction of the casual day. Many banks expanded the policy, introducing casual summers. Some clothing manufacturers introduced new lines of clothing just for casual work dress.

Others did not approve of the new policy, however. In 1995 a group called Dress Right formed to ban casual Fridays, and some business magazines spoke out against the policy as bad business practice. In addition, the definition of casual was often open to debate, and this frequently led to endless office memos, forbidding items considered too casual, such as ragged blue jeans and halter tops. For the employee, choosing the appropriate clothes for casual days could be more difficult than dressing for a regular work day. For many men, whose regular office wear was a fairly simple dark suit and white shirt, casual Friday was the only work day where they were required to think about what to wear.

Casual Fridays originated in the often-informal United States, but in the late 1990s the idea was successfully exported to other countries as well. Office workers in Japan and Great Britain, for example, welcomed the occasional chance to dress more informally, and the new sales of casual business clothes gave a boost to some clothing manufacturers. By the late 1990s many businesses moved to an entirely "business casual" dress code.

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Designer Jeans

Since their invention in the nineteenth century, the durable pants known as blue jeans or dungarees were commonly worn by cowboys and farmers and, later, children and teenagers. Starting in the late 1970s, however, a new kind of jean appeared in the marketplace. Called designer jeans, they were fashioned for style rather than practicality. They were worn skin-tight to accentuate the body's curves. Designer jeans were made with combinations of cotton, spandex, and Lycra, which allowed them to move and stretch with the body. Some were even made of suede and leather.

Traditional blue jeans were so named for an obvious reason: they were blue in color. But designer jeans came in all colors, starting with several shades of blue, black, gray, brown, olive, tan, and white. They also featured various fabric treatments, including bleached, with the color faded; acid-washed, or extremely bleached,

Model and actress Brooke Shields shows off her Calvin Klein designer jeans. *Reproduced by permission of AP/Wide World Photos.*

with streaks; and stone-washed, so as to look worn. Designer jeans also offered a variety of pant leg styles, from very snug to very loose. Some pants had zippers at their leg bottoms, and others were purposefully ripped.

Arguably the era's highest profile designer jeans featured the name of Gloria Vanderbilt (1924–), a celebrated American socialite and heiress of the Vanderbilt fortune. (The Vanderbilt family had been one of the wealthiest families in the United States, building their fortune in shipping and railroads in the late 1800s and early 1900s.) The Murjani Company worked with Vanderbilt to design and market Gloria Vanderbilt Jeans and sales of the sexy, super-tight-fitting jeans skyrocketed. They featured the Vanderbilt name on their back pocket and a trademark swan logo above the front pocket.

Other popular 1980s jeans brands were EJ Gitano, Jordache, Guess, Girbaud, Sergio Valente, Chic, Zena, and Sassoon. As the result of a TV ad featuring a bouncy lyric, "Ooh La La Sassoon," Sassoon jeans had special appeal for young girls. The ad conveyed the message that, if you really wanted to be part of the "in," or popular, crowd, you had better be wearing Sassoon jeans.

Designer jeans generally were more expensive than traditional jeans. Calvin Klein (1942–) won name recognition when he became the first designer to market the jeans at affordable prices. Their subsequent popularity may be attributed to the manner in which they were marketed by Klein. In a celebrated 1980 television ad, fifteen-year-old actress/model Brooke Shields (1965–) seductively declared, "Nothing comes between me and my Calvins." The commercial was controversial, and sales of Klein designer jeans soared.

While specific designer jean types went out of style in the late 1980s, the range of available blue jean styles remained endless.

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[*See also* **Volume 3, Nineteenth Century: Blue Jeans; Volume 5, 1980–2003: Baggy Jeans**]

Goth Style

The term goth, short for gothic, was used beginning in the 1980s to describe certain rebellious youths who had a very distinctive way of viewing the world, and an equally distinctive style of dress. The term gothic had been used since the sixteenth century to describe medieval northern European architecture and later to describe novels that had a shadowy, mysterious atmosphere. That dark atmosphere, as well as the fashions worn by the characters in gothic novels, became attractive to many young people who did not feel connected to the modern society in which they lived. These young people adopted the pale skin, dark hair, and dark clothes associated with gothic novels, as well as a gloomy, mystical outlook on life.

Modern goths, with their fondness for pale skin, dark hair, and black clothes, were inspired by the mysterious gothic novels of centuries past. *Reproduced by permission of © Jonathan Torgovnik/CORBIS.*

Goths borrowed some of the fashion styles from the punk rock subculture of the 1970s, including the punks' big black Doc Martens boots and shredded clothing. However, while the punks seemed ultramodern, the goths were drawn to a gentler, old-fashioned style. Along with ripped black stockings or T-shirts, a goth might wear a crushed purple velvet skirt or vest, old-style high button shoes, or black work boots worn with fishnet stockings. Most goths wore only black or very dark clothes, and many dyed their hair black as well. Goths of both sexes often wore dark eye makeup, black lipstick, and black nail polish. As with the punks, piercings and tattoos were common among goths, and many chose ancient Celtic designs, all in black.

Most goths thought of themselves as rebels, misfits, and outcasts and were proud that their style of dress was viewed as very strange by mainstream society. In the early twenty-first century, however, goth style began to make its appearance on fashion runways, at Hollywood parties, and at the mall. Designers like Marc Jacobs (1964–) included elements of goth style in his 2001 show, and actress Gwyneth Paltrow (c. 1973–) wore a black goth-style gown to the 2002 Academy Awards. Many young goths are proud of being outcasts and dislike what they call "weekend goths," who wear goth styles but do not live a goth lifestyle.

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[*See also* **Volume 5, 1961–79: Punk sidebar on p. 946**]

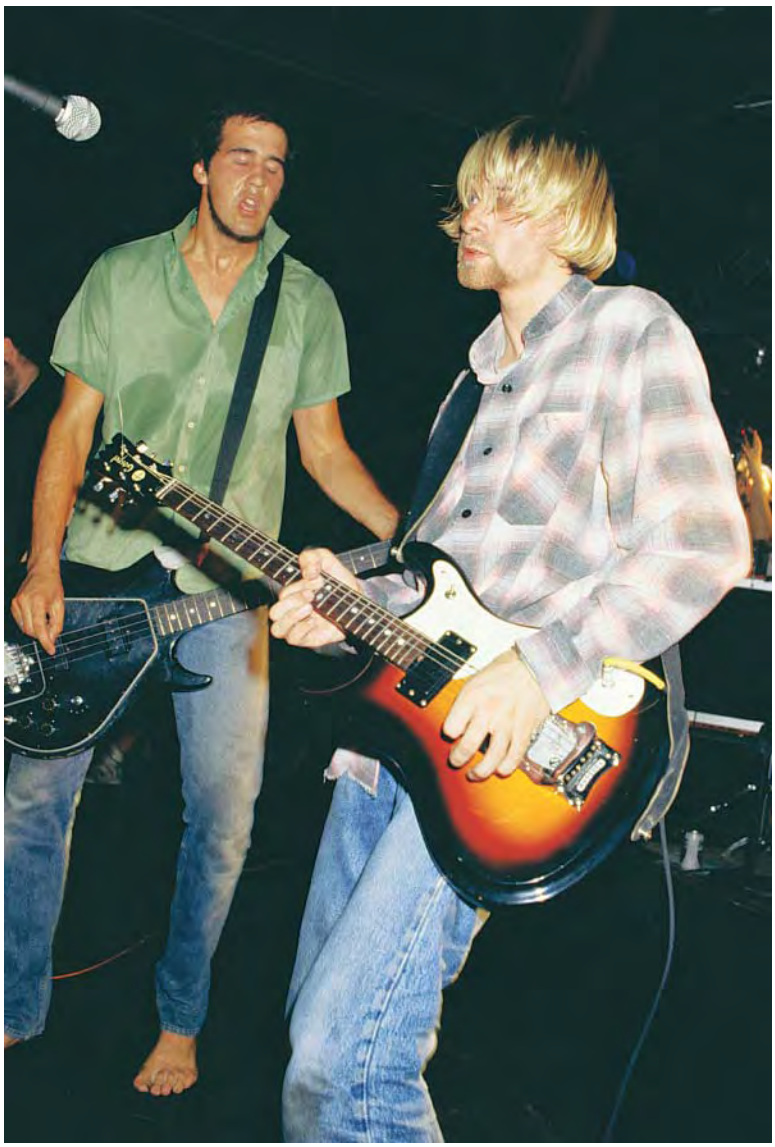
Grunge

Grunge fashions, inspired by the look of popular Seattle-based rock bands like Nirvana and Pearl Jam, were a fashion sensation of the early to mid-1990s. The casual street look eventually became incorporated into the designs of high fashion.

The term grunge was originally a slang term for the heavy guitar-based brand of rock music distributed by the Seattle-based independent record label Sub Pop. Once the Sub Pop band Nirvana hit the top of the charts with its 1991 album *Nevermind,* grunge suddenly became the hottest music style in the United States. With the music revolution came a fashion upheaval as well. Grunge style, a working-class look highlighted by the flannel shirts, combat boots, and ripped jeans favored by suburban teenagers, was suddenly seen everywhere. Nirvana posed for the cover of *Rolling Stone* magazine, while lead singer Kurt Cobain (1967–1994) and another grunge heartthrob, Eddie Vedder (1965–) of the group Pearl Jam, both re-

ceived pin-up treatment in teen magazines. In 1992 grunge fashions came to the big screen with the release of *Singles,* a feature film about a group of slackers, or unmotivated, lazy people, from Seattle, Washington. Featuring 1980s teen idol Matt Dillon as a long-haired, flannel-clad, wanna-be rock star, the movie was a box office hit and helped popularize the grunge look.

The high point of the grunge style may have been the "Grunge and Glory" photo spread in the December 1992 issue of *Vogue,* the



Grunge rockers Krist Novoselic, left, and Kurt Cobain of Nirvana set the trend with their flannel shirts and ripped jeans. *Reproduced by permission of © S.I.N./CORBIS.*

world's top fashion magazine. Designer Marc Jacobs (1964–) outfitted his models in $500 to $1,400 designer flannel and corduroy ensembles, supposedly representing a new style fresh from the thrift stores of Seattle. Jacobs followed that up with his Spring-Summer 1993 women's collection featuring over-sized flannel shirts, slouchy sweaters, and chunky army boots paired with floral print, vintage-looking dresses. The fashion line proved to be a commercial disaster, but few can deny its impact. For the next few years flannel shirts and other grunge staples could be seen on the racks at such mass-market shops as K-Mart and J. C. Penney.

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Polar Fleece

Zip-front jackets, vests, and other clothing items made from polar fleece, a trademarked synthetic, or man-made, fabric with a soft pile, emerged as tremendously popular cold-weather apparel for men, women, and children in the late 1990s and into the twenty-first century. The fad for polar fleece and related fabrics reflected widespread interest in outdoor adventure sports and the rugged lifestyle.

Polar fleece was the product of a Massachusetts textile company called Malden Mills that had enjoyed some success with fake-fur products over the years. Around 1979 the company began devoting resources to creating a lightweight synthetic fabric similar to a baby blanket it made. It began a partnership with Patagonia, a California-based maker of outdoor gear for hiking enthusiasts. The result was a fabric originally called bunting, which managed to retain body heat, keep moisture away from the skin, and still be lightweight and durable. Patagonia's first pile jacket, made from the

Developed to keep outdoor-sports enthusiasts warm, polar fleece became a mass-market trend. *Reproduced by permission of © Rick Gomez/CORBIS.*

Malden Mills bunting, was its first big selling item for the hiking-gear company in the early 1980s.

Over the next decade outdoor-sports enthusiasts rose in number, taking up white-water rafting and mountain climbing in large numbers, and the outdoor apparel market blossomed to an estimated five billion dollars by the late 1990s. Fleece pullovers and other items soon emerged as a mass-market trend, advertised by companies like Old Navy. Even American designers like Donna Karan (1948–) and Tommy Hilfiger (1951–) began using polar fleece and its knockoffs in a range of items. Many of the garments seemed unisex and to denote the wearer as an outdoor-sports enthusiast. An increase in books recounting extreme-adventure exploits in the late 1990s captured the public fascination at the time, as did a marked trend toward adopting another symbol of the rugged outdoorsy life: the sport-utility vehicle.

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Spandex

Spandex, also known as Lycra, is a synthetic, or man-made, stretch fabric that gained immense popularity in the 1980s in a range of clothing items, beginning with biking shorts. Its formfitting properties quickly caught on with a younger, body-conscious crowd, and by the 1990s the apparel industry was using spandex and spandex blends in tights, bodysuits, T-shirts, pants, skirts, and even men's shirts. Spandex leggings, usually in black and worn with a baggy sweatshirt that covered the hips, were a popular casual style for young women throughout the 1990s.

Spandex is often known by its trade name, Lycra, which was introduced by American chemical company DuPont in 1959. Technically, Lycra is a fiber that DuPont researchers developed as an alternative to the latex-based rubber used in women's girdles and bras of that era. Lycra was a vast improvement over latex, for it could stretch to six hundred times its original length but return to its original shape, unlike rubber, which could overstretch. It was used in support pantyhose in the 1960s and then in swimwear later that decade. The French Olympic ski team wore Lycra garments for the 1968 Winter Olympic Games, and soon athletic-gear makers began using it. It proved especially popular in mid-thigh-length shorts worn by bicycle racers. By the 1980s, as the fitness trend reached a peak in the West, trendsetters began wearing the shorts on the street. French designer Azzedine Alaïa (c. 1940–) and his revolutionary formfitting dresses, which often used Lycra blends, gained a following among fashion models in the mid-1980s. In 1985 American designer Donna Karan (1948–) launched her first collection, which included Lycra-constructed bodysuits and skirts that were proclaimed as the first major innovation in some years.

Spandex proved such a popular fabric in the garment industry that by 1987 DuPont had trouble meeting worldwide demand. In the 1990s a variety of other items made with Spandex proved popular, including a successful line of body-shaping foundation garments sold under the trade name Bodyslimmers. As the decade progressed shirts, pants, dresses, and even shoes were being made with spandex blends, and mass-market retailers like Banana Republic were using it for menswear.

Originally used in women's undergarments and swimwear, spandex came to be a principal fabric for athletic-gear makers. *Reproduced by permission of © Royalty-Free/CORBIS.*

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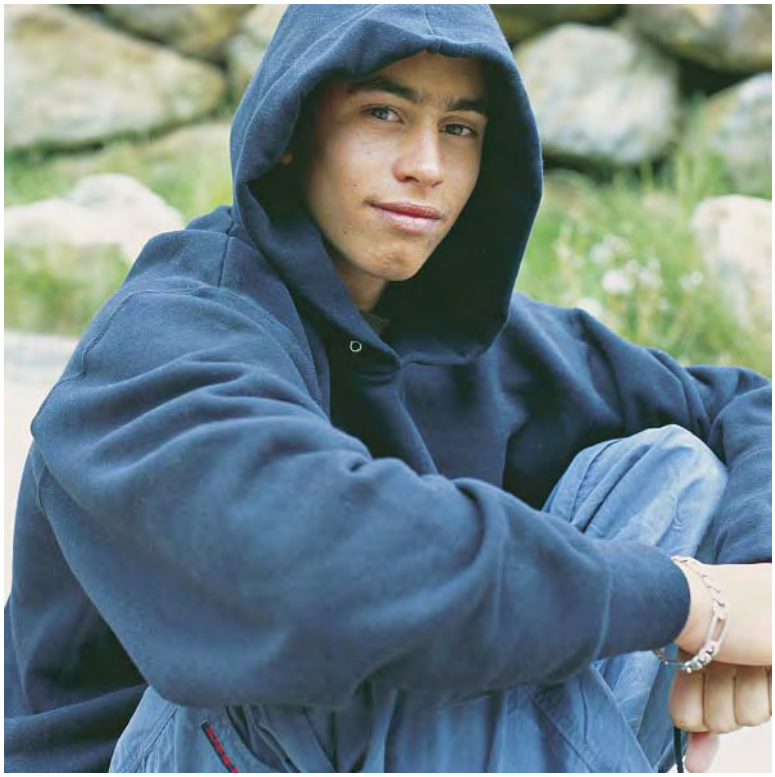
Sweatshirts

Worn by athletes in the 1920s, sweatshirts got the designer treatment in the 1980s. At the turn of the twenty-first century, sweatshirts were a part of almost everyone's wardrobe. *Reproduced by permission of © Jeff Curtes/CORBIS.*



Soft, long-sleeved pullover garments usually made of a cotton or cotton/polyester blend knit fabric that is soft and fleecy on the inside, sweatshirts have long been worn by athletes while warming up, watching from the sidelines, or cooling off after exercising. They began to be worn by nonathletes as well during the 1960s and were actually adopted by designers as part of their collections in the 1980s. By the 2000s sweatshirts were one of the most common parts of a typical person's everyday wardrobe and came in many different fabrics and styles.

The word sweatshirt was first used during the mid-1920s to describe the simple pullover jerseys, usually gray, that athletes wore before and after workouts. During the 1930s Abe and Bill Feinbloom, who owned the Knickerbocker Knitting

Company, came up with a technique for applying letters to the knitted sweatshirts. They also designed a sideline sweatshirt, with a hood and a zipper, intended for football players to wear while sitting out of the game. Their company eventually became Champion, one of the best-known American manufacturers of athletic wear.

Sweatshirts were still worn mainly by athletes until the 1960s, when sweatshirts displaying the names of colleges and universities became popular with students. The trend toward informal fashion during the 1960s brought sweatshirts out of the locker rooms and onto the streets, as young people began to dress for comfort instead of following formal dress codes.

It was in the 1980s, however, that sweatshirts went from casual wear to high fashion. During the 1980s fitness fads like jogging and aerobics became very popular. The layered look was also fashionable during the 1980s, and sweatshirts layered well over T-shirts and jeans or spandex leggings. The popular 1983 movie *Flashdance* even started a craze for ripped sweatshirts such as those worn by the movie's star, Jennifer Beals (1963–). Many people did not want to wear just any sweatshirt; in the image conscious 1980s they demanded sweatshirts with a designer brand name. Upscale designers and retailers filled that need. An extreme example of the designer sweatshirt was a silk sweatshirt, designed by French designer Hermes, which sold for $650. American designer Norma Kamali (1945–) spread the sweatshirt's appeal even further when she designed a range of women's fashions made out of soft, fleecy sweatshirt material. Loose and comfortable, sweatshirts became a basic part of almost everyone's wardrobe, and their popularity continued into the twenty-first century.

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Wonderbra

The Wonderbra is a push-up bra that plunges at the front center, pulling the breasts together to create an elevated cleavage line. Based on the concept of the padded brassiere, the Wonderbra was introduced in the United States in 1994 and was quickly imitated by numerous competitors. The bra encouraged the trend in the United States in the late 1990s and early 2000s favoring high, pushed-up breasts.

The first padded brassieres were introduced in the 1960s, at a time when full-breasted women like actresses Jane Russell (1921–), Jayne Mansfield (1933–1967), and Marilyn Monroe (1926–1962) were considered the sexual ideal. Females who were not fully endowed in the bust area began stuffing their brassieres with facial tissues to enhance the look of the breast size. Recognizing a possible market for those women who wanted to look bustier than their natural figure allowed, lingerie manufacturers began designing lines of bras with cups that were padded with synthetic, or man-made, fibers. Since the 1960s padded bras have been so popular that one style or another has remained on the market.

The Wonderbra was created by Canadian designer Louise Poirier in 1964. With fifty-four separate elements, the bra was designed to dramatically alter the shape and direction of cleavage. The bra was not marketed for nearly thirty years. In 1994, after becoming a huge hit in Great Britain, the Wonderbra was introduced in the United States by the Bali Company, a division of the Sara Lee Corporation. The bras became an immediate sensation, drawing much media attention for the dramatic reshaping they gave to even small-breasted women.

Wonderbras are designed in three shapes, referred to as "degrees," so that women may choose the desired degree of enhancement. The first degree is found in lift bras that are lightly lined. The second degree appears in the padded and add-a-size models. The third degree, the design with the most dynamic shape enhancement, comes in the form of push-up bras. Push-up bras feature puffy padding known as "cookies." On some models the cookies are actually removable.

In 2001 Wonderbra introduced the Air Wonder model for "high altitude cleavage." With this futuristic model, a woman can pump up her bra cups to the size she chooses. A mini pump is included in each package.

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[*See also* **Volume 4, 1900–18: Brassiere**]

Headwear, 1980–2003

The early 1980s brought a return of interest in high fashion after the comfort trend of the 1970s, which saw many people rejecting designer clothing. Fashion designers became celebrities by marketing collections of ready-to-wear (off-the-rack) clothing, cosmetics, and accessories to the huge middle class. Hairstylists became similarly celebrated, creating looks for film stars and television actors and then marketing hair care products for the general public. The wealthy also continued to influence fashion. One of the most celebrated trendsetters for hair and clothing was Lady Diana, princess of Wales (1961–1997).

With the formality of business attire so popular at the beginning of the 1980s, hairstyles were more rigid. Women wore stiff, perfectly styled hair. Either short or long, these styles were noted for their careful styling and the liberal amounts of gels and sprays that held them in place. Men adopted hairstyles that were meant to look casual and carefree but actually took a lot of work. The stars of the popular television show *Miami Vice* (1984–89), Don Johnson and Philip Michael Thomas wore the latest hairstyles for men, including the carefully maintained shadow of stubble on Johnson's chin.

By the 1990s hairstyles became more casual and more differentiated. Both men and women embraced individuality. In general, people abandoned the stiff styles of the 1980s and wore more natural, loose hairstyles. Women's styles, whether long or short, were worn loose and straight. Men, for the most part, kept their hair clipped short and their faces clean-shaven.

Hair coloring, for both men and women, was a popular and accepted way to change or enhance a particular hairstyle. However, wigs had dropped from fashion. Those with thinning hair relied more frequently on hair-growth stimulants such as Rogaine.

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Mullet

Mullet is one of many names given to hair that is cut short on the top and sides and grown long in the back. The name mullet can be traced to the 1967 film *Cool Hand Luke* in which a prison inmate called men from the U.S. South who wore long hair "mulletheads," after a popular southern fish called mullet.

Man with a mullet. Fans of the hairstyle, which was short on the top and sides and long in the back, included musicians and other celebrities as well as common people. *Reproduced by permission of © Ken Settle.*

During the 1980s fashions reflected the influence of the punks, who wore their hair raggedly cut to different lengths and shaped into spikes. At the same time gays and lesbians began to challenge society's ideas of gender identity. They created androgynous styles that could be worn by either men or women. By cutting their hair short on top and wearing it long in back, they combined the uneven cuts of the Punks with a look that combined the masculine and the feminine. Many rock musicians of the late 1980s wore the mullet, including glam rock stars David Bowie (1947–) and Lou Reed (1942–). Up-and-coming female musicians Joan Jett (1960–) and Pat Benatar (1952–) wore crisply cut mullets to give themselves a strong, hard-edged look, while pop singer Michael Bolton (1953–) wore a flowing mullet that suggested a romantic masculinity.

By the mid-1990s the mullet began to be denounced by fashion commentators as a terrible fashion mistake. Some mullet nicknames are descriptive: 10/90 (refers to the ratio of hair on top to hair in the back), sholo (short-long), and business-in-front-party-out-back. Others identify the style with the American South where the mullet seemed extremely prevalent: Tennessee Top Hat and Kentucky Waterfall. Country music singer Billy Ray Cyrus (c. 1961–) wore a mullet and his hit song of the late 1990s, "Achy Breaky Heart," gave rise to another of the mullet's many nicknames: "Achy Breaky Mistakey." Jokes about the mullet have become widespread, with hundreds of Internet Web sites devoted to mullet humor. Nevertheless, the mullet continues to be a hairstyle worn by some people.

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Jennifer Aniston's long and layered "Rachel" haircut was widely copied in the United States and Great Britain. *Reproduced by permission of NBC Television/Courtesy of Getty Images.*

Rachel Haircut

Television actress Jennifer Aniston (1969–) sparked a worldwide style craze in 1995 when her distinctive shag hairstyle was copied by women everywhere. Dubbed the "Rachel," after the name of her character, Rachel Green, on NBC's long-running hit sitcom *Friends,* the popular hairstyle helped Aniston emerge as the breakout star of the show's ensemble cast.

Friends debuted in 1994, steadily building a large and faithful audience, particularly among young, college-educated women. During its first season on the air, Aniston's charming coffee bar waitress Rachel Green was but one of six leads contending for the attention of viewers. Style trendsetters began to take notice in the sec-

ond season, however, when Aniston unveiled a new hairstyle. A fresh variation on the shag haircut invented by New York salon legend John Sahag a generation earlier, Aniston's Rachel hairstyle fell just a bit below the shoulder and featured long layers all over. It was created especially for her by stylist Chris McMillan of Los Angeles' Estilo salon, who also created the stylish cuts for the show's other female casts members. McMillan later revealed that inspiration for the Rachel came about by accident as he worked to grow out Aniston's bangs over a series of cuts. The stylist then employed Velcro rollers to give her hair a full look.

The Rachel soon became the must-have hairdo among stylish women across the United States and also in Great Britain, where *Friends* was immensely popular. Not since Farrah Fawcett's blonde wings of the 1970s had the public reacted with such fervor to a hairstyle. Aniston eventually grew out the look and returned to a less trendsetting hairstyle but variations of the Rachel haircut were still popular in 2003.

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Rogaine

Rogaine is the brand name for a drug called minoxidil, developed, manufactured, and marketed by the Upjohn Pharmaceuticals Company. First offered to the public in 1988, minoxidil was promoted as the first successful cure for baldness. With an estimated 66 percent of men experiencing some hair loss by the age of thirty-five, according to Upjohn, and many women who also have hair loss, the new drug had many potential users hoping for a miracle cure. Within a few years, however, it became apparent that its effects were real, but short of miraculous.

Throughout the ages men have sought cures for baldness, mostly without success. Upjohn discovered the effects of minoxidil

by accident in the mid-1970s. Researchers noticed that the subjects in a study concerning high blood pressure began to grow hair on their heads and faces. Soon they dropped the blood pressure tests and began to test the new drug as a cure for baldness. Once tests were complete, they introduced the new drug to the public in the form of a lotion named Rogaine, available by doctor's prescription.

Upjohn counted on men's desperation to find a cure for baldness to sell their product. They also introduced the first advertisements for a prescription drug that directly addressed the public. Their television and print ads for Rogaine discussed a problem that many men, and some women, had been afraid to talk about. People rushed to try the new product. By 1991, just three years after its introduction, over two million men worldwide used Rogaine, and by 1992 worldwide sales had reached $200 million.

The new drug was not without problems, however. Rogaine only successfully grew hair on about 10 percent of those who used it. Another 35 percent grew soft, short fuzz rather than normal hair. For many the drug did not work at all. In addition, it was fairly expensive to use, about seven hundred dollars for the first year and three hundred to six hundred dollars each year after that. The reality of the drug's performance hurt sales, but in 1995 Upjohn got permission from the Food and Drug Administration to sell the product over-the-counter, without a prescription, and many more people tried the drug, which was still used as a lotion. The company has made other efforts to improve sales, marketing a special Rogaine for women and offering a money-back guarantee.

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Body Decorations, 1980–2003

Since the 1980s body decoration and accessories have become a highly lucrative business. The intense interest in designer fashions in the 1980s created a demand for cosmetics, jewelry, handbags, and other items made by these makers of high fashion. For many, these accessories, with their designer labels or distinctive scents, were the only way to afford designer luxuries. At the beginning of this period the brand names of a few designers, such as Gucci and Prada, were the most sought after, but by the twenty-first century a multitude of brands offered men and women accessories in a variety of styles. Some social groups began to identify themselves by the brand names they wore rather than the particular style of accessory they chose. Some wore Tommy Hilfiger's (1951–) fashion lines, while others preferred Calvin Klein's (1942–) selections, for example.

As brand names rose in popularity, some people sought out unique adornments to set themselves apart. During the 1990s and into the twenty-first century, body piercing and tattooing became increasingly popular, especially among youth. The unique designs permanently drawn on the skin and the collection of jewelry pierced into the body were once only worn by groups such as punks. But by the 1990s these adornments had become accepted by a wider group of people, and many high school and college students chose to tattoo themselves and pierce their belly buttons, noses, or tongues.

Beginning in the 1980s the most coveted perfumes, colognes, lotions, and makeup were only available at high-end retail stores, but by the late 1990s people seeking more convenience had started buying their cosmetics through the mail, over the Internet, and in grocery stores. These changes did not reflect an abandonment of brand name status, as these outlets started to carry luxurious products.

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Backpack Purses

A woman carrying a small dog in a backpack purse. The backpack purse gained popularity in the 1990s for its stylishness as well as its practical qualities. *Reproduced by permission of © Pat Doyle/CORBIS.*

For a time in the mid-1990s legions of women began carrying their necessities in small, stylish backpacks instead of purses. The accessory proved to be a popular and practical alternative to the handbag.

The origin of the backpack as a fashion item is traced to Italian designer Miuccia Prada (c. 1949–), who had inherited her family's successful Milan luggage firm, Fratelli Prada. With her new husband, purse manufacturer Patrizio Bertelli (1946–), Prada began introducing stylish new items, including a practical little backpack made from the nylon material that her grandfather's company had long used to cover its newly made steamer trunks, large box-like suitcases used for travel by ship in the nineteenth and early twentieth centuries. The backpacks, with a small, triangular silver "Prada" logo attached, began selling in department stores in the early 1980s, though the company was virtually unknown in the North American market at the time. A ready-to-wear line was launched in 1989, and Miuccia Prada's elegant designs soon caught on with young, fashion-conscious women. The Prada backpack became a highly coveted status symbol around 1994,

and part of its appeal was the hard-to-spot little silver triangle. They retailed for about four hundred dollars, and the company quickly launched a line of them in a multitude of sizes, colors, and fabrics. From there knockoffs, or reproductions, of the Prada item quickly caught on with mobile urban women, and by 1995 countless variations in leather, vinyl, and an array of other fabrics and colors were accounting for about 60 percent of the purse market in some retail sectors. Considered more practical than a purse, as well as safer on city streets, the backpack gained popularity for its practical qualities as well as its stylishness.

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Gucci Bags

In 1921 Guccio Gucci (1881–1953) opened a small store in Florence, Italy, where he sold luggage and saddlery, accessories for horseback riders. Over the decades Gucci's business grew into an internationally renowned company that manufactured and distributed stylish, handsomely crafted personal items, including watches, shoes, ties, jewelry, suitcases, and scarves. Among the most popular and coveted Gucci products were handbags: a bag that is designed for women and normally used for carrying money, perfume, makeup, and other small items.

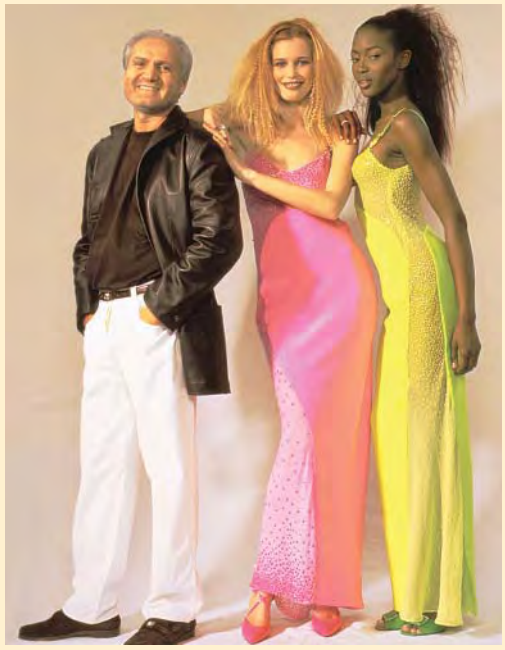
The trademark Gucci handbag, which featured a bamboo handle, was first produced in 1947. In the late 1960s, fashion trendsetter Jacqueline Kennedy Onassis (1929–1994), former U.S. first lady, helped popularize a Gucci handbag that featured a long strap, allowing it to be carried over the shoulder. These bags came to be known as the "Jackie O," with the "O" standing for "Onassis," the name she took upon marrying Greek shipping tycoon Aristotle

MILAN FASHION SCENE

A northern, industrial Italian city with little of the allure of Rome or Florence, Italy, Milan was home to a number of ambitious textile producers and clothing designers. In the late 1970s they began staging fashion shows in Milan to promote Italian designers. Representatives from upscale American department stores began flocking to the city to place large orders from the collections of up-and-coming new talents like Giorgio Armani (c. 1934–), Laura Biagiotti (1943–), Gianfranco Ferre (1944–), and Gianni Versace (1946–1997). Foreign journalists admired the new Italian styles as well.

Milan's runways presented a new style that caught on everywhere: though its shows were sometimes a bit theatrical and over-the-top, the models exuded a modern, athletic silhouette, or shape, that fit in perfectly with the era. The clothes, however, were the real appeal: they were simple, sexy, well made from an array of luxurious fabrics, and sold well. Within ten years of launching his company in 1975 with a man-tailored suit that became a must-have for an entire generation of fashionable women, Armani proved Milan's biggest success. For many years Armani's main rival was Ferre, and later Versace. Other top names in the Milan scene were Biagiotti, the Krizia label, and Missoni; the Fendi family of Rome even began staging their runway shows in Milan.

In the 1980s the Milan shows grew more extravagant and Armani was often hailed as the king of Milan. In the 1990s new names joined the roster of shows held at two hotels near one another, the Principe and the Palace, including Dolce and Gabbana, Prada—a venerable luggage firm reshaped by the founder's design-conscious heir, Miuccia Prada—and the once-scorned house of Gucci, revitalized by American designer Tom Ford.



Italian designer Gianni Versace, left, was one of the best designers on the Milan fashion scene. *Reproduced by permission of AP/Wide World Photos.*

Onassis (c. 1900–1975) after the assassination of her first husband, President John F. Kennedy (1917–1963). By the 1980s brand name products had become especially popular and Gucci bags were among the most coveted handbags on the market.

Gucci handbags come in a range of sizes and styles. They are small or medium-sized, made of leather, canvas, and suede, and feature zippered compartments and metal locks or magnetic snap closures. Some have adjustable straps, usually made of leather. Gucci

bags may be black with tan leather trim, blue and white with a leaf-and-flower design, or tan and brown with light caramel-colored trim. Many Gucci handbags feature a red and green stripe down their center and a metal Gucci logo. Some are so small that they are more like purses, small bags, or pouches primarily used for carrying money.

Gucci handbags, like all Gucci products, are prized by consumers as symbols of status. For this reason the commercial marketplace regularly is flooded with counterfeit Gucci items. Genuine Gucci bags are high priced, retailing in the many hundreds, and even thousands, of dollars and featuring serial numbers to confirm their authenticity.

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Leg Warmers

During the 1970s a fitness craze swept the United States. Jogging and fast movement exercise classes called aerobics became popular leisure activities. Fashion followed the exercise trend, and it soon became fashionable to dress like an athlete, whether or not one actually participated in fitness activities. Specialty shoes, sweat clothes, leotards, and tights became fashionable for street wear, and over these it was popular for women to layer knitted leg warmers, tubes of fabric worn on the leg, reaching from knee or thigh to ankle.

Often made of wool or cotton and knitted like a big, loose, footless sock, leg warmers were commonly used by dancers to keep their leg muscles warm and flexible while wearing dance tights and

Model Christie Brinkley wearing a pink leotard and hot pink leg warmers. The 1970s fitness craze led to the 1980s leg warmers craze. *Reproduced by permission of © Bettmann/CORBIS.*

leotards. Actress Jane Fonda (1937–), who began a new career as a fitness teacher during the 1980s, encouraged those who bought her books and watched her videos to dress like dancers, in leotards, tights, and leg warmers, in order to feel more like athletes themselves. Along with Fonda, popular films, such as *Flashdance* (1983) and *Footloose* (1984), helped to popularize leg warmers.

Leg warmers went out of style by the late 1980s, but they returned in the early twenty-first century. Inspired by Japanese cartoons popular in the West, these modern leg warmers were likely to be made of cotton, leather, fleece, nylon, or faux fur and flared out below the knee.

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Sunless Tanning Lotion

During the 1920s a tanned complexion became associated with youth and vigor as more and more people began pursuing active lifestyles. Tanned skin remained in style for several decades. In the 1960s several sunless tanning lotions, which imitate the tanning effect of the sun by darkening the skin with chemical reactions, were marketed for those too busy indoors to get a suntan and for those with fair complexions who did not tan easily. Within a few hours of applying sunless tanning lotion, the skin would change color. However, early products produced an unnatural orange color that was often streaky and uneven.

During the mid-1980s it began to become important to people to stay out of the sun. Scientists had begun to publicize the damaging effects of constant excessive sun exposure. Partially due to changes in the earth's atmosphere caused by pollution, skin cancer had become one of the most common types of cancer. Experts warned that sunbathing was unhealthy and recommended wearing clothes, hats, and strong sunscreens when out in the sun.

However, tanned skin still remained in fashion. Manufacturers responded to people's health concerns about tanning in the sun by developing and improving their sunless tanning products. By the end of the 1980s almost every major suncare and cosmetics manufacturer had produced a sunless tanning lotion. Sunless tanning remained popular, and by 2003 a sunless tanning pill was in development, which promised to chemically reproduce the look of a suntan.

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[*See also* **Volume 5, 1961–79: Tanning**]

Tattooing

Tattooing is the art of decorating the body with permanent pictures or symbols by pushing ink under the skin with sharp implements. Tattoos have been used by many different cultures, and in each culture the tattooed art has its own meaning. The English word tattoo comes from the Polynesian word *tatao,* meaning "to tap," which describes the technique by which sharp spines filled with color were tapped into the skin to make tribal designs. People in the 1980s wore tattoos of specific symbols to identify themselves as part of a particular social group. Their tattoos set them apart from mainstream society but were also visible signs by which they could recognize each other.

A man covered with intricate and colorful tattoos. *Reproduced by permission of Photo Researchers, Inc.*

Tattooing is an ancient and widespread practice. Tattoos have been found on the bodies of mummies thousands of years old, and certain tribes, such as Polynesians and the Maori of New Zealand, have used tattoos for centuries as a mark of membership in the tribe and a symbol of strength earned through pain. Modern tattooing began in 1900 when an American named Samuel O'Reilly invented the first electric tattoo machine. Most tattoo artists and their customers were outside the mainstream of society. However, many people who would never have dreamed of wearing a tattoo were fascinated with the art, and they lined up at carnivals and sideshows to gawk at elaborately tattooed men or women. Throughout most of the nineteenth and twentieth centuries, tattoos were considered low class and vulgar among Americans and Europeans, a common adornment for criminals and drunken sailors.

By the 1970s and 1980s tattoos had become part of fashion trends developed by small groups seeking to create distinctive looks

to identify with their peers. Beginning in the 1970s many youth adopted a punk style, wearing outlandish clothing and hairstyles to announce the separation they felt from mainstream society. Much of the intent of the punk style was to shock, and tattoos and body piercings became a part of the shocking punk style. While some had colorful pictures that were personally meaningful placed on their bodies, many chose stark black tribal designs, such as Celtic knots, tattooed around the arm or ankle.

Though many people still consider tattoos to be self-destructive and offensive, many more have come to see them as beautiful body art. Throughout the 1980s, 1990s, and into the twenty-first century the popularity of tattoos has continued to increase, and many mainstream youth have begun to adorn their skin with tattoos. Other stylish youth have imitated the fashion introduced by the punks, and many stores now sell temporary tattoos, which offer the tattooed look for those who wish to avoid the pain and permanence of the needle.

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[*See also* **Volume 2, Early Asian Cultures: Tattooing; Volume 2, Oceania: Tattooing; Volume 2, Native American Cultures: Tattooing**]

Footwear, 1980–2003

The emphasis on business attire that went along with the 1980s trend for "power dressing," or dressing for business success, triggered a surge in the fashion for stiff, formal shoes. Men wore shiny leather wing tips, oxfords, and other styles, and women wore pumps to work. Some of these dressy styles were uncomfortable, and people soon embraced new styles of shoes that were comfortable as well as fashionable. Before the 1980s comfortable formal shoes were often only available in styles suited to conservative, or reserved, old women and men, but with the increasing interest in sportswear, fashion shoe manufacturers began to combine comfort with style, making classically styled shoes with flexible supportive soles.

The health craze of the 1970s that started people wearing jogging suits and tennis shoes, even when they weren't exercising, continued into the twenty-first century when people wore fashionable brand name trainer shoes, tennis shoes, and sport-specific exercise shoes at the gym, at home, and even at work. Trainer shoes became coveted fashion items for young and old alike. By the 1990s more types of athletic footwear received attention, and many young men and women began wearing hiking boots as casual, everyday boots.

The past had a great influence on the footwear styles from the 1980s to 2003. Retro styles from the 1920s (T-strap sandals), 1960s (Birkenstocks), and 1970s (platform shoes) have all reemerged on the feet of fashion-conscious people. At the beginning of the twenty-first century fashion had become a globally influenced industry, and footwear styles of the West influenced those in the East and vice versa.

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Cowboy Boots

Cowboy boots arrived in the American West from Mexico, and they had been brought to Mexico by the Spanish horsemen who conquered that country. With sharply pointed toes and a high, angled heel, usually from one-and-a-half to two-and-a-half inches high, the tall leather boots slid easily into stirrups and hooked there when a horseman had to stand up in the saddle to rope cows. Early cowboy boots were difficult to walk in, because they were designed for use on horseback. However, even after cars and trucks replaced horses for transportation and work in the West, cowboy boots remained the footwear of choice, becoming a symbol of identity for westerners. In western states cowboy boots are even commonly worn with business suits. The forty-third U.S. president, George W. Bush (1946–), who came from Texas, favored cowboy boots for casual as well as more formal attire.

Cowboy boots are a fashion statement as well as a symbol of the American West. *Reproduced by permission of © David Stoecklein/ CORBIS.*

During the 1940s cowboy boots were in fashion for a brief time, thanks to the popularity of western films at the time, but it was the 1980 film *Urban Cowboy* that made cowboy boots fashionable street wear worldwide. Both women and men wore cowboy boots, because they seemingly portrayed a tough, masculine image yet were highly decorative. In the United States, cowboy boots became part of a nostalgic celebration of American pride, while in Europe and Asia people wore cowboy boots as a symbol of their adoption of American styles. The prime time soap opera *Dallas,* which aired on CBS from 1978 to 1991, also helped spread the popularity of the cowboy look, including, of course, stitched-leather, pointy-toed cowboy boots.

Though cowboy boots have remained popular in the American West, their popularity throughout the rest of the world had faded by the 1990s. However, the twenty-first century has seen a revival of the fashion for cowboy boots, especially in Europe, with designer boots made in bright colors, such as pink and turquoise, and using such nontraditional materials as fake fur and sequins.

Historically a young girl's shoe made of black leather, Mary Janes are now worn by women as well and can be found in a variety of colors. *Reproduced by permission of © Darama/CORBIS.*

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Mary Janes

Mary Janes, also called bar shoes, are simple, flat-soled shoes with bars, or straps, across the instep that fasten with a buckle or button, and, for more recent styles, with Velcro. A common style of children's shoe since before the twentieth century, Mary Janes became popular among women in the late twentieth century.

Bar shoes became known as Mary Janes after the Brown Shoe Company of Missouri began marketing the shoes named after the popular cartoon character Buster Brown and his sister Mary Jane in 1904. While Mary Janes have remained popular young girls' footwear, adult women began to wear them in the 1960s. In the early twenty-first century, chunky, thick-soled styles of Mary Janes made by Simple Shoes of California were worn by trendy young women, while more delicate designs made of supple leather and thin, feminine bars were worn by some women for work and casual wear. Historically made of black leather, by the twenty-first century Mary Janes came in a variety of colors, some with embroidery and patterns.

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Pumps

Pumps, low-cut, slip-on shoes, developed from the shoes worn at royal courts in Europe in the 1870s and have been popular in a variety of versions ever since. The earliest varieties had thick one- to two-inch heels. But after World War II (1939–45) women embraced ultrafeminine styles and wore pumps with higher, slimmer heels. By the 1950s women teetered on pointy-toed pumps with four-inch-high stiletto heels. But throughout the 1960s and 1970s pumps became more practical for walking, with lower, thicker heels and rounded or squared toes.

The 1980s version of the pump was sleek, featuring a U-shaped throat (the opening for the foot), a pointed toe, and a stiletto heel, resembling the style first popularized in the 1950s. The feminine styling and high heel of the pump contrasted with the masculine styling of the tailored suits women wore to work. The combination came to symbolize women's newfound power on the job. The only problem was that these pumps were terribly uncomfortable. Working women soon began seeking lower-heeled pumps for work. The more casual styles of the 1990s brought thicker heels and squared or

rounded toes to pumps made in a variety of fabrics, from stiff leather to elasticized cloth. By the twenty-first century the pointed-toe, stiletto heeled pump had returned to favor.

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[*See also* **Volume 5, 1946–60: Stiletto Heel**]

A brown alligator-skin pump. Pumps have been an essential style of footwear for more than one hundred years. *Reproduced by permission of © Royalty-Free/ CORBIS.*

Trainer Shoes

During the 1980s sneakers or athletic shoes became a major component of the American wardrobe. Consumers, most of whom were young, favored certain styles for the attitude or personality they conveyed. Wearing a specific brand or style radiated status. One of the most distinctive styles of athletic shoe introduced in the 1980s was the trainer. Not designed for a specific sport such as basketball or jogging, trainers typically had heavier soles, more decorative and colorful uppers, and prominent display of the shoemaker's logo. While traditional sneakers came in such colors as black, white, blue, or red, trainers could be a less typical color, such

as pink. The shoes' laces were often colored and patterned or replaced by Velcro strips.

For decades rubber-soled athletic shoes, also known as tennis shoes and sneakers, had been worn primarily by children romping on playgrounds and athletes competing in sports and were considered inappropriate for work or school. The most well-known brands were Keds and Converse "Chuck Taylor" All-Stars. By the 1980s, however, more people of all ages began exercising and participating in sports, and shoe manufactures began designing different types of sneakers for different athletic activities: one style for jogging, another for tennis, and a third for basketball.

As sales figures skyrocketed, marketers realized that athletic shoes could be sold to the style-conscious as well as the sports-

NIKE: THE FASHION OF SPORTS

One of the largest and best-known sellers of sportswear in the world, Nike began as a maker of athletic shoes, then branched out into shoes and clothes for athletes and those who wanted to dress like athletes. The company started during the mid-1960s, just in time to take advantage of a national fitness craze, which inspired average people to buy specialized sports shoes and clothes. Most of those who spend millions of dollars each year to buy this specialized sportswear never take part in the sport for which their apparel was designed. However, since the late 1970s fitness has been in fashion, and it is almost as fashionable to dress like an athlete as it is to be one.

Nike was founded by two athletes seeking to improve athletic footwear. Bill Bowerman (1909–) was track coach at the University of Oregon and Phil Knight (1938–) was an accounting student he had coached. They sought good quality inexpensive shoes for runners and found them in Japan. In 1962 they formed a company, Blue Ribbon Sports, and began to import Japanese track shoes, selling them at track meets from the trunks of their cars. Bowerman began experimenting with shoe designs himself, and by 1966 Bowerman, Knight, and others formed their own manufacturing company, which they named Nike, for the Greek goddess of victory. A graphic arts student at the University of Oregon named Carolyn Davidson designed a logo for the new company, a simple "swoosh," a curved shape that suggested motion.

Success came quickly to the new shoe company. In 1967 Bowerman wrote a book about a new form of exercise for the average person called "jogging." The idea became popular and suddenly running was not just for track stars anymore. In 1974 Nike introduced its now famous "waffle trainer," the sole of which Bowerman had created by pouring latex into a waffle iron, and joggers everywhere began to buy the specialized running shoes.

Nike took advantage of this trend with a series of clever, innovative ads for their products. Nike advertisements did not focus on their products; in many ads the products were not pictured. Instead, they showed the attitude and lifestyle of the athlete, overcoming obstacles, trying hard to win. Slogans like "Just Do It" drew in customers who might not be athletic but wanted to be strong, at-

minded. Sneakers could be everyday fashion statements. Some of the fashionable trainers included KangaROOS, which featured small pockets for holding trinkets; L.A. Gear, which marketed high-top sneakers called Brats that had oversized tongues, the loose fabric that lies under a shoe's laces. Brats were worn with loosely tied laces, allowing the tongue to be visible. Young children favored Velcro trainers featuring colored patches that glowed in the dark.

Brand name trainers became popular with the help of celebrities. Adidas trainers featuring shell-shaped toes made of white rubber were popularized by members of the rap group Run-DMC; rap artists LL Cool J (1968–) and MC Hammer (1962–) exclusively wore Troop trainers. Trainers of all sorts, including the more athletically oriented cross-trainer, continue to be worn by men and

tractive, and successful like the Nike athletes. Nike also chose a rebellious image for many of its products, which also appealed to young professionals of the late 1970s and early 1980s. Nike spokespeople have often been energetic athletes with big personalities, such as basketball's Michael Jordan (1963–), tennis's John McEnroe (1959–), and figure skating's Tonya Harding (1970–).

In 1979 Nike began to market athletic clothing as well as shoes. Along with outfitting hundreds of teams worldwide, the Nike swoosh was now seen on the street clothes of millions of individuals. Nike continued to work with fashion designers and bought innovative shoe design companies such as Cole-Haan Shoes, in order to keep its clothing and shoes on the cutting edge of style. In the mid-1990s Nike opened Nike Town, a new kind of superstore. Filled with special features such as basketball courts, video theaters, aquariums, and sound effects of sports events and cheering crowds, Nike Town was designed to make the customer feel a part of an exciting athletic lifestyle. By 2003 there were thirteen Nike Towns in major cities around the world, and in 2001 the company opened the first NikeGoddess store to sell fashionable sportswear for women only.

The Nike swoosh is a common sight on and off the track. *Reproduced by permission of © P. Pichon/CORBIS SYGMA.*

women in everyday use into the twenty-first century, alongside the more specialized running, basketball, and other sport-specific shoes that make up the larger sneaker market.

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